Dance and Dancers

APRIL 1952 1s. 6d.

Elaine Fifield

Freed's

FAMOUS BALLET SHOES

Worn By

Margot FONTEYN
Moira SHEARER
Beryl GREY
Pamela MAY
Svetlana BERIOSOVA
Pamela FOSTER
Violetta ELVIN
Nathalie PHILIPPART
Collette MARCHAND
and many other stars

94 St. Martin's Lane
London, W.C.2
Temple Bar 1810

Under the direction of Marie Rambert

* Rambert School

Professional · Children's · Character
Junior and syllabus classes . . .
Special terms for professionals and promising male students . . .

Summer Term begins April 21st, 1952

* FOR PARTICULARS APPLY TO THE SECRETARY

Rambert School

Mercury Theatre · 2 Ladbroke Road

London W11 Telephone: PARK 7233

NOTED THROUGHOUT THE THEATRICAL WORLD

Suppliers of fabrics to schools for regulation and practice dresses and uniforms . . .

Selective range of **TARLATANS · NETS SATINS · TAFFETAS · ORGANDIES COTTONS · VELVETEENS & ALL STAGE FABRICS**

EMPEE SILK FABRICS LIMITED

Patterns free on request
Call, write, telephone or wire

Dept S · Commerce House 45 Middlesex St E1 · BIS 7464

Dancia

4 Edward St.
Brighton 7 TEL: 21481

Southern Agents for: **FREED'S Famous Ballet Shoes**

Canvas,	Pink, White, Black	Blocked	11/–	6d. Postage, per pair (or C.O.D.)
,,	,, ,, ,,	Unblocked	10/9	
,, Kid Caps	,, ,, ,,	Blocked	13/1	
,, ,,	,, ,, ,,	Unblocked	12/11	
Leather,	Pink, Red, Black	Unblocked	15/7	
Satin,	Pink, Unblocked 15/4	Blocked	15/7	
Tap Shoes,	Tie Style, 27/6	Oxford Style	32/6	10d.
Character Shoes			25/–	
Ballet Dresses (Tutu) made to order, from			£4.	
Ballet Tunics, all types	,, ,, ,, ,,		22/6	

Send for Lists—Please enclose stamped envelope with enquiries

Baile Clasico Espanol

CLASSICAL SPANISH DANCING

Lalagia

gives private lessons daily by appointment
Special simplified method for beginners

Dances arranged for the stage · Students class: Wednesday 2 p m
Elementary classes: Mondays and Fridays 6.30 p m at 26 West St. W C 2

Studio adjacent Stoll Theatre . Enquiries: Telephone Frobisher 6151 or write 48 Kensington Mansions Trebovir Rd London SW5

School of Russian Ballet

(system of Nicolas Legat)

Patroness: ROMOLA NIJINSKY
Artistic Adviser:
MATHILDE KSCHESINSKA

Director: JOHN GREGORY
Principal Classical Teacher:
BARBARA VERNON

Guest Teacher: IGOR SCHWEZOFF

England's 'School of artistry' is winning golden opinions from critics and connoisseurs of the dance . . .

★ ★ ★

"Tastefully produced performance of a very high standard . . . served to demonstrate the swift progress of the students."
Lisa Gordon Smith, Television Critic.

"Remarkable for professional quality and good arrangement."
Ballet-Today.

"Standard of dancing extraordinarily high . . . reflected intelligent teaching and good taste . . . The School of Russian Ballet has proved itself a truly creative centre."
Margaret Crosland, Dance and Dancers.

★ ★ ★

Educational facilities and accommodation arranged for students from abroad. A few vacancies for students (15 to 20 years).
Write for illustrated prospectus.

Studio: *Tel.:* **FREmantle 1749**

St. Luke's Street, Chelsea, S.W.3

Established over 40 years

Complete training for Professionals Teachers and Students of Ballet in Classical Ballet Musical Comedy Double Work Mime Character Tap and Ballroom (Boys' training a speciality)

Judith Espinosa School of Dancing

Technical training under the direction of **ANDREW HARDIE**
assisted by Mme MARIA ZYBINA Ann Carter *and fully qualified staff*

Professional Classes Tues Wed Frid at 11.30 a.m. Children's Classes Fri 5.30 p.m. Sat 9.35 a.m. All types of Dances arranged

Theatrical Agency directed by Miss Lyon Auditions Weds & Thurs

Ask for prospectus 13 Archer Street Piccadilly WI GER 4179
DIRECTORS Miss M. Morgan Miss E. R. Lyon R. Taylor Esq R. C. Edwards Esq

---

L & R ADAIR *theatrical costumiers*

COSTUMES ALL PERIODS IN STOCK—HIRE OR SALE
33 Old Compton Street, W.1. (opp. Gamba's) **GER 7043**

tights

COTTON and **WOOL** mixed all colours	16/-
SILK any colour	30/-
COTTON FISH NET black	30/-
WOOL	30/-
LEOTARDS	15/-
TUTUS Satin spangled bodice	£4
Long ballet ditto	£6

by return POST cash with order C.O.D. or callers

SIGURD LEEDER
SCHOOL OF DANCE
LONDON

FULL PROFESSIONAL TRAINING
INTENSIVE EVENING COURSE
AMATEUR CLASSES FOR MEN AND WOMEN
OPEN CLASSES FOR PROFESSIONALS
Mon., Tues., Fri. 3 p.m.

46a Regent Square W C 1 **TERMINUS 1915**

SCHOOL OF RUSSIAN BALLET

PATRICIA SPALDING

(PUPIL OF NICOLAS LEGAT)
from Markova-Dolin Co. Covent Garden etc.
DAILY CLASS 11 a.m.
PAS DE DEUX - THURS. 3 p.m.
PROFESSIONALS - AMATEURS
CHILDREN FROM 3 YEARS
St. Columb's Hall, Lancaster Road,
NOTTING HILL, W.11
Bay. 1820. 2 *mins. Stn. & Buses* 7, 15, 52

DELIVERY BY RETURN (C.O.D.)
Post, wire or 'phone your orders
Phone: LAR 4571
Telegraphic Address:
KUVAGIRL, WALT, LONDON

STOCKIST (Eastern District) of
FREDERICK FREED *Famous*
BALLET SHOES

CANVAS	Soft 10/9	Blocked 11/–
SATINS	Soft 15/4	Blocked 15/7
LEATHERS	Soft 15/7	Blocked 16/11

TIE SHOES incl. Toe Taps	27/6
OXFORD SHOES incl. Toe Taps	32/6
CHARACTER SHOES (1 - Bar)	25/-

State adult or child outdoor size.
Give second colour choice.
Post/Pack 6d. extra (overseas 1/6).
Send 2½d. stamp for list.

"COVER GIRL" SHOES (D.T.)
123 High St., Walthamstow, London, E.17.

Legat School

Ballet · General Education · Music

The first boarding school in Britain to provide a general education together with a professional training in ballet and music

Residential School for Girls and Boys

Junior School 6-12 *years* ∴ *Intermediate School* 12-16 *years*
Senior School 16-18 *years*

Director and Principal: **Nadine Nicolæva-Legat**

*

NO VACANCIES TILL WINTER TERM
COMMENCING SEPTEMBER 16th, 1952

Prospectus from the Secretary. *Telephone* 21673
TUNBRIDGE WELLS KENT

April 1952 Vol. 3. No. 4

Dance and Dancers

Editor: PETER WILLIAMS *Assistant Editor:* CLIVE BARNES

WORLD'S LARGEST NET SALE IN THE FIELD

DRAGON'S TEETH

LIKE the army which arose from the dragon's teeth sown by Cadmus they press forward—these denigrators of ballet. People who openly profess neither to know about, nor have any interest in the art, seem to think they are in a position to tear asunder something which has taken many long and weary years to perfect. It is true to say that nobody takes them very seriously and they are a cause for derision more than anything else but they cannot help planting a few seeds of doubt in certain minds.

There are many things wrong with ballet in this day and age but for heaven's sake let us try and see exactly where the trouble lies before we blunder bovine fashion round a complicatedly arranged china shop. The acknowledged writers on ballet do not make violent attacks on those who, each week, take part in unseemly stampedes for cup tie tickets; it is not their place. There are many things in life which our ignorance causes us to think are completely futile, but because we have not seen the complete picture we refrain from written comment.

So perhaps those who have turned rudery into a profession (presumably they get paid for it) without turning it into an art, would go more deeply into the subject of their aversion before they pen push or type bash in this ridiculous way. Everybody welcomes a little constructive rudery but ballet, at the moment, seems to be the butt of nincompoops; unfortunately such people make the greatest noise.

A WREATH FOR DIAGHILEV

A NEW generation ballet-watcher must be getting increasingly bewildered by that voice crying in the wilderness about the wonders of the Diaghilev ballet. The recent revivals of *Three Cornered Hat* by The Sadler's Wells Ballet and *Scheherazade* by Festival Ballet, can have done nothing to throw any light on the matter. They were well revived and danced; the settings and costumes bore considerable resemblance to those which, at one time, changed the whole trend of art and design in the theatre.

It is we who have changed. Fashions in ballet ebb and flow as do fashions in women's clothing. Today everybody likes the colour beige, tomorrow it will seem drab and dowdy; yet the colour remains the same. The romance and shock value of that harem melodrama now seems like a scene from a Marx Brothers film. The pulsating heat of that Spanish afternoon no longer dazzles, we need no dark glasses. It is sad to admit that the Diaghilev repertoire has lost its aura but we must face up to the fact that these works were created for a different generation. It is only *Les Sylphides*, *Petrouchka*, and the dances from *Prince Igor* which still have something to say to an audience of today.

While there is still time, his great name should be perpetuated by no more perpetuation of the works he inspired. He left a fantastic legacy, probably no man in any century so enriched an art as did he. It is unlikely that in our lifetime the wheel will complete its circle and these works seem anything more than fading shadows. But the sands of time are kind and posterity should still be able to sigh wistfully for the glory that was.

Diaghilev knew that most of his ballets were only for the moment, nobody would be more shocked than he at the fact that they are still being trotted out. He was always ahead of his time even with the revival of *The Sleeping Princess*. So let him sleep peacefully in his Venetian grave and let him be the muse to inspire future achievements rather than a museum of past glories.

WELCOME HOME

A FATHER greeting his son who has come out top of his class during his first term at school must feel much as we do in greeting The Sadler's Wells Theatre Ballet after its lengthy tour. They have done a fine job these young dancers. Their trek through Canada and the United States has brought new lustre to the name Sadler's Wells. This name has, from time to time, been a disadvantage because people thought they were going to see the Covent Garden company. But they have overcome everything and returned to us with added maturity.

It has seemed a long time since we trod the old familiar path up Rosebery Avenue but it was always the one journey we felt to be really necessary. Not even the increased fares will damp our pleasure at having them back in our midst again.

MILAN LONDON PARIS

PORSELLI

FAMOUS MILANESE TOE-DANCING SHOES

Supplied to La Scala Milan School and known all over the world for the entirely different method in which they are made

MILANESE BLOCK TOE BALLET SHOES	s.	d.
Satin, Pink, White and Black ..	17	11
Satin, Leather Toe Cap, Pink, White and Black	19	11
Satin, famous Nicolini, Pink, White and Black	19	11
Canvas, Pink, White and Black ..	14	11
Canvas, Leather Toe Cap, Pink, White and Black	16	11
Leather all colours To Order ..	17	11
UNBLOCKED BALLET SHOES		
Satin, Pink, White and Black ..	14	11
Canvas, Pink, White and Black ..	10	11
Leather, Black, Red, Green, Pink, Beige, White and Blue .	15	11
Gents Leather, Black and White from	17	11

All sizes over 16 are due for P. Tax. Packing and Postage: 1 pair 6d., up to 4 pairs 10d., over 12 pairs postage free. All orders sent by return of post.

C. Porselli

9 West Street Cambridge Circus London W.C.2

Temple Bar 2862 - Grams: Porselli, West Cent - Cables: Porselli, London

GRAND PRIX & GOLD MEDAL EXHIBITION PARIS, 1924 & 1925

Famous dancers realise that ballet shoes have a great deal to do with their success, that is why they insist on the famous PORSELLI BALLET SHOES

★ ★ ★ ★ ★ ★ ★ ★ ★ ★

ROYAL OPERA HOUSE

COVENT GARDEN

The Royal Opera House, Covent Garden Ltd.
in association with the Arts Council of Great Britain—*Presents :—*

THE COVENT GARDEN OPERA

Repertory includes TRISTAN UND ISOLDE (Revival; 1st performance May 12th) BILLY BUDD · ROSENKAVALIER · TURANDOT · IL TROVATORE (In Italian) · THE MAGIC FLUTE etc.

and THE SADLER'S WELLS BALLET

Repertory includes GISELLE (Revival May 14th) · SCENES DE BALLET (Revival May 16th) · BONNE-BOUCHE · DON QUIXOTE · DAPHNIS AND CHLOE DONALD OF THE BURTHENS · BALLABILE

Full repertory from Box Office- Temple Bar 7961. Open 10—7.30

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★

PHYLLIS BEDELLS

Vice-President Royal Academy of Dancing

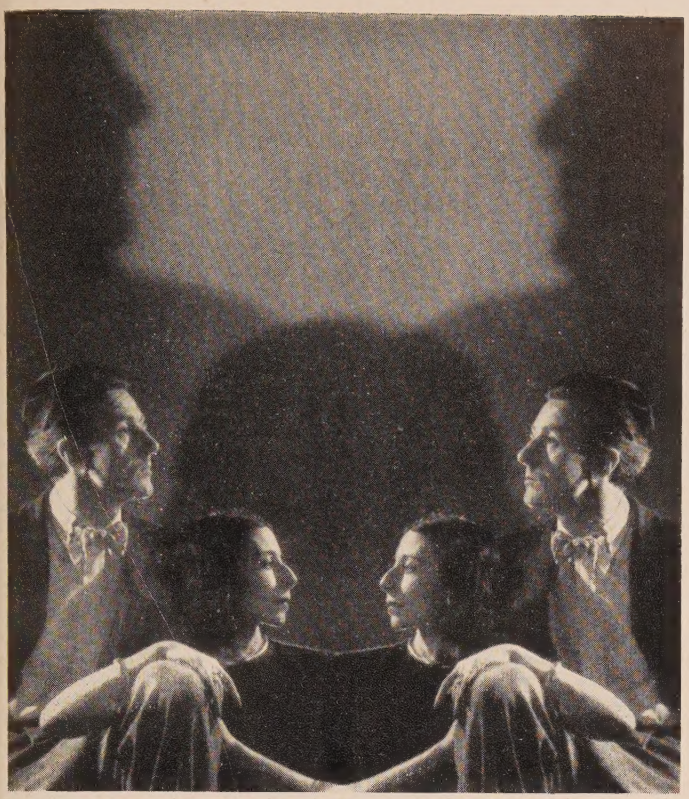
SCHOOL OF BALLET *Professional and Amateur*

Ballet (RAD) · Mime · Ballroom · Character

Greek · Tap · Inclusive training for Students

28 QUEX ROAD WEST HAMPSTEAD NW 6

Telephone Maida Vale 2324



Twenty years is a long time for a ballet partnership. During this time it has almost been impossible to mention the name Markova without Dolin. Now it appears that the partnership has broken up. Markova recently announced in New York that she would probably never dance again with Dolin. Dolin, with Festival Ballet in London, said he did not know whether she would come back or not

The reason for this split is no concern of anyone other than these two. That a split there is, even if only temporarily, seems certain. No partnership in ballet has been of longer duration, none has added such aristocracy to the dance. If they look back over the twenty years, both they and we can be thankful for their having played such great a part in so much achievement. That they should dance together again is the natural wish of everyone but if they continue on their separate ways, then they will enrich the art of ballet wherever they choose to appear (*Photo: Gordon Anthony*)

Cover Stories

This month's front cover of Elaine Fifield is by Baron. It shows her as Mademoiselle Theodore in Ninette de Valois' *The Prospect Before Us.*

FIFIELD was born in Sydney, Australia, on October 28, 1930. There she went to the Frances Scully School of Dancing and won an overseas scholarship to the Sadler's Wells School. In 1947 she entered the Sadler's Wells Theatre Ballet. She soon started to be noticed and one of her first roles was in the Polka in Ashton's *Facade*. When Anne Heaton and Nadia Nerina left to join the company at Covent Garden, Fifield started to take all the principal roles. Today she is both a fine classical ballerina and a delightful soubrette as was proved by her performance in the title role of Cranko's *Pineapple Poll*. Together with Svetlana Beriosova, she has led the company on their recent tour of Canada and the United States. During that tour she married the company's musical director, John Lanchbery.

Our back cover shows Fred Astaire in his most recent film to be seen in England—*The Belle of New York*.

ASTAIRE was born in Omaha on May 10, 1899. Together with his sister, Adele, they became a local sensation as a brother and sister act. After many years of touring they had their first Broadway success as America entered World War I. Successes following in quick succession, they came to London in the early twenties in *Lady Be Good*. When Adele married Lord Charles Cavendish, Fred was left on his own. Soon he tapped his way into motion pictures and there he has remained ever since. For full story, see our October, 1950, issue.

DANCE AND DANCERS is published monthly and obtainable of all newsagents and booksellers by giving a firm order or by postal subscription: Post free terms. Single copies 1/8. Half year 10/-. One year 20/-. (Abroad: remit by International Money Order.)

Please write clearly. State first number required. Back numbers from June 1951 available.

MERSEY HOUSE, 132-4, FLEET STREET, LONDON, E.C.4.

Telephones: EDITORIAL SLOane 8875. ADVERTISING and CIRCULATION SLOane 8087

Julian Braunsweg

(For Cont. Opera and Ballet Ents. Ltd.)

presents

Under the immediate patronage of H. H. Princess Marie Louise

London's

Festival Ballet

Artistic Director : *Anton Dolin*

NATALIE **KRASSOVSKA** — ANTON **DOLIN**

SONIA **AROVA** — JOHN **GILPIN**

BELINDA **WRIGHT** — OLEG **BRIANSKY**

NOËL **ROSSANA** — ANITA **LANDA** — LOUIS **GODFREY**

DAPHNE **DALE** — VASSILIE **TRUNOFF** — KEITH **BECKETT**

Regisseur : NICHOLAS **BERIOSOFF**

Musical Director : BRYAN **BALKWILL**

Stage Director : BENN **TOFF**

FULL BALLET COMPANY of 80
FESTIVAL BALLET SYMPHONY ORCHESTRA

SEASON 1952

Week commencing		
14th April	PALACE THEATRE	MANCHESTER
21st April	PALACE THEATRE	MANCHESTER
28th April	OPERA HOUSE	BLACKPOOL
12th May	GAUMONT THEATRE	BRADFORD
19th May	EMPIRE THEATRE	CARDIFF
26th May	EMPIRE THEATRE	CARDIFF
2nd June	ESSOLDO THEATRE	BRIGHTON
9th June	PAVILION THEATRE	BOURNEMOUTH
16th June	GRAND THEATRE	LEEDS
23rd June	GRAND THEATRE	LEEDS

REPERTOIRE INCLUDES :

THE NUTCRACKER (Full Version)
GISELLE
PETROUCHKA
SWAN LAKE (Act 1)
LE BEAU DANUBE
SCHÉHÉRAZADE
SYMPHONIC IMPRESSIONS
THE PAS DE QUATRE
LES SYLPHIDES
LE SPECTRE de la ROSE
PRINCE IGOR
CONCERTO GROSSO, etc.

Anton Dolin remembers

The two old picture postcards which inspired Anton Dolin's article

(*Left*) *Anna Pavlova resting with her English bulldog. Her love of animals was famous. She usually travelled with dogs; this frequently led to difficulties*

(*Below*) *Seraphine Astafieva, the Russian ballerina who had a studio in King's Road, Chelsea. The building now houses the Pheasantry Club*

A GREAT DANCER

ANNA PAVLOVA was one of the most striking personalities I ever met. Her black compelling eyes marked her out as extraordinary being. They were never still. They noticed every detail, every movement in a dance, in a scene. She possessed the most amazing vitality and the most wonderful charm. A showman to her finger-tips, she even danced in a bull ring.

My first memory of her was when, as a small boy, I became a pupil of Nicolas Legat. One morning, during a lesson, the studio door flew open, and in burst Anna Pavlova. Greeting the maestro with outstretched arms, one sensed that a great personality had arrived. She sat and watched my lesson for over half an hour, saying, as it progressed, "Oh, I cannot do that now. I must practise." Then suddenly, as though she could not longer bear to watch someone else dancing such intricate steps, she got up, kissed Legat, and remarked to me, as she passed, "One day you shall dance in my company," and was gone as unexpectedly as she had arrived.

Diaghilev, who saw her dance when she was very young, called her the "Taglioni of my youth." The great *maître de ballet*, Cecchetti, said of her, "An apple has come into the world. It has been cut in two. One half is Pavlova. The other is Spessiva."

I recall an unforgettable instance when Diaghilev and I watched Pavlova dancing the famous *Bacchanale* at the Champs Elyseés Theatre in Paris. In the abandon of the dance, forgetting that she must express herself only with face and body, she called out something, to which the audience replied, "One does not do that, Madame."

I did not see her again for three years. She was then dancing at Covent Garden. Vera Nemchinova and I were appearing at the Coliseum, and we used to dash over to watch her whenever we could. She danced more brilliantly than ever. After the last performance, I went back stage to her dressing-room. The evening had been a long and trying one, but Pavlova was as fresh as when the evening had begun. The audience who applauded and cheered her again and again may have been tired, but she was like a fragrant flower.

The last time I saw her dance was at Streatham, when Beatrice Lillie, Hilda Sokolova and Serge Lifar were with me. I cannot say that she was greater than ever, but I can say she was still the supreme mistress of her art. It was fantastic to watch the years slip from her as she danced *Snowflakes*, one of her favourite ballets, and also that of her adoring public. Bad scenery, costumes that might have come from a second-rate pantomime, music that was often uninteresting—all these—but when Pavlova was on the stage dancing, nothing else mattered.

After the performance, we all went round to see her. On the stage, she seemed so tall, so strong; in the room, it was difficult to recognise as the great artiste, this tiny little person with the flashing black eyes. She talked to us for a few minutes, and then she and I spoke to each other for the first time in Russian.

"I hope you will come and see me again, to talk for a long time," she said to me. There never was a "long talk". A few weeks later The Swan died. Her wings closed round her white body for the last time. . . .

When Pavlova died, a great dancer died. There will never be another Pavlova, just as there is no other Caruso, no other Bernhardt, no other Duse. . . .

A GREAT TEACHER

I OWE my association with the Russian Ballet to Seraphine Astafieva, the first great dancer I ever saw on the stage—incidentally on the stage of the London Coliseum. I was with my mother and I remember saying to her, "I will and must learn to dance in her school."

I turned up for my first lesson on August 24, 1917, wearing a pair of brown velvet knickers, a Little Lord Fauntleroy coat to match, thick woollen socks and black shoes. I must have looked an awful sight, but I think that the moment Astafieva saw me do a few steps, she foresaw everything was to happen.

After the death of my father, my mother gave up our house in Hampstead and went to live with friends in the country. I lived in the studio in Chelsea, where there were several rooms for resident pupils.

Night after night, Astafieva would tell us tales of Russia, about the Ballet, the dancers, the school. Often, I would put on a pair of old toe-shoes, and while Astafieva sang the music, I danced all the solos from *The Sleeping Princess*. All that was latently Russian in me began to make itself apparent. I learned to speak the language—certainly like a parrot—and although today I speak it like a native, I can neither read nor write one word of Russian.

Seraphine had the most amazing personality. I can see her even now. She always wore a short black dress, white stockings on her exquisite legs, either pink ballet shoes or black shoes with heels so high I never knew how she managed to walk on them, let alone show us the steps before we did them, her head was swathed in a coloured silk bandeau, ropes of pearls hung round her neck, and always a cigarette in her mouth.

If the pianist didn't turn up, Seraphine would chant the music in her rich Russian voice and beat time with a long, jewelled stick.

She sacrificed herself to teach us. There were times when we could not afford to pay our fees. That didn't matter to her. We would pay some day. Meantime, we must learn to dance. She urged you on. She compelled you to do more than you thought possible.

The English dancing schools have not remembered her and the great teaching of Russian Ballet that she gave to this country. She turned a young boy named Patrick Kay into the dancer, Anton Dolin. There is hardly a dancer of repute who did not, at some time or other, study with her. Had it not been for her, there would never have been a Markova. She was difficult, quarrelsome and egotistic. But she knew her job.

She died on September 13, 1934. The dance lost its greatest teacher and I a beloved friend. She had been ill for some time. But just as she had fought all through her life for the recognition of the English dancer, so she had fought the last months of her own life.

I was in Liverpool that week but I travelled each night to London to spend a few hours of the morning with her.

"I am so tired," she said to me, as I held her in my arms.

In the sixteen years that I had known her, it was the first time I had ever heard her say, "I am so tired."

She died, the flame of life burned out. . . .

All of you who today watch and love the Ballet should remember the name—Seraphine Astafieva.

Personalities of the month

NADIA NERINA

Reason: For giving new sparkle to that rather tired *Mam'zelle Angot*

"THE trouble with you is that you see too much ballet." These words were recently said by one critic to another. The absurdity of such a statement cannot be overstressed. How can the critic be in a position to criticise if he, or she, is not continually watching performances? The Press nights, to which critics are invited, rarely show any company at its best. It is the ordinary night which shows the true worth of a company. The ordinary night frequently reveals dancers in roles which one might have had no inkling of the fact that they had ever attempted.

It seems curious that no murmur had got around about Nadia Nerina in *Mam'zelle Angot*. It seems curious that she should have been shown, with fanfare, in several roles to which she was not entirely suited yet this one has been completely overlooked.

Massine's comic opera is turning into a good old routine stand-by. Splendid for finishing off an evening on a rollicking note and sending the audience out into Bow Street humming the catchy tunes. The old hands who have seen it many times usually make it an excuse to leave early and satisfy the inner man at a more reasonable hour. Perhaps they might forgo the soup course one day and just stay to see Nerina; they might even find her so satisfying that they would be saved the expense of a meal.

The fault with the role has been that it never particularly stood-out. The jolly jiggings of the provincial market folk overshadowed her. Nerina shines through it all and not even her insignificant costumes (about the only unsatisfactory ones that Derain ever designed) put a damper on her.

She seems to have the gaiety and scissor-like precision of the pre-war Danilova, no other artist in the company so resembles, in attack, that ever fabulous character ballerina. Her natural youthful exuberance, so often subdued into Swans and dignified Princesses, is here allowed full rein.

Her disdain for the faithful Barber seems understandable, as does her fury at the Aristocrat for bewitching the Caricaturist who has attracted her attention. She is a perfect foil for Grant's Barber and the two of them work together with a sympathy that is enchanting.

Nerina's journey from South Africa to the Sadler's Wells School (1945), on to the Theatre Ballet (1946) and to her goal at the Opera House (1947), was not probably made with the intention of dancing soubrette roles at the end of it. But she, together with Elaine Fifield and Belinda Wright, are the first three British dancers to be able to give these roles with the especial flavour which previously was reserved for continental dancers.

Nadia Nerina as Swanilda in Coppelia
(*Photo: Derek Allen*)

JOHN SULLIVAN

Reason: For bringing light to some old and new ballets

"LIGHT is the most important medium on the stage. . . . Without its unifying power our eyes would be able to perceive what objects were but not what they expressed. . . ." Thus wrote that great master of theatre craft—Adolphe Appia.

The light which has shone on our ballets, particularly at Covent Garden, has not always in the past revealed the true value of what was happening on the stage, let alone any emotion which was intended to be conveyed.

With the production of *Tiresias* last summer, a noticeable change took place; a change which has become increasingly more obvious in the past months. A new name appeared on the programme sharing prominence with the choreographer, composer and designer—John Sullivan.

As Stage Director he was with the Sadler's Wells Ballet on their ill-fated Dutch tour in 1940, when they had to retreat before the advancing Nazis, losing their scenery in the process. After that he went to the Old Vic as Production Manager for ten years. During the whole time he was with the company, he never worked at the famous theatre. It too had been bombed and the company sought refuge elsewere. The nomads made their London headquarters at the New Theatre as well as undertaking triumphant treks to America and Australia.

John Sullivan (*Photo: John Vickers*)

In 1950 Sullivan returned to the Sadler's Wells Ballet, at Covent Garden, as Production Manager. He has been responsible for the lighting of *Tiresias*, *Giselle*, *Sleeping Beauty* and the recent *A Mirror for Witches*.

Unlike most people, he has no theories about lighting. He believes in illuminating a work as near as possible to the style of the designer, and the requirements of the choreographer. Should the designs be bright and flat, then the lighting follows suit. Should the ballet be full of atmosphere then lighting can play a large part in obtaining it.

Above all, he believes that the most important person of all, the dancer, should be lit "in the round". He feels that nothing is more uninteresting than to see dancers almost lost against the scenery. He hates that "all-over" flat look which is apt to make even the most wonderful ballet appear uninteresting.

He has the advantage of being able to work with the model of any setting though he never actually uses light on these models. He plans the whole thing with diagrams so that when he gets to the stage itself, the whole lighting plot is clear in his mind. Music, naturally, inspires his lighting though he never indulges in the pretentious practice of having the score played while he is lighting.

How much, for instance, his lighting has added to *Giselle*! In the first act the sun slants softly through the trees, thereby giving great depth to the scene. His cold moonlight in the second act makes it seem a place which even the moon can hardly penetrate; the dawn at the end is subtle and convincing, so different to the rosy glow (anyway more suitable to evening rather than morning) which frequently makes this finale so unnatural.

His village in *A Mirror for Witches* is very different and seems as though light has been stirred with porridge, a veritable place for dark deeds. In the trial scene he uses shadows on the stage floor which immediately creates a sinister effect; many of the dancers appear in silhouette hemming-in the accused girl.

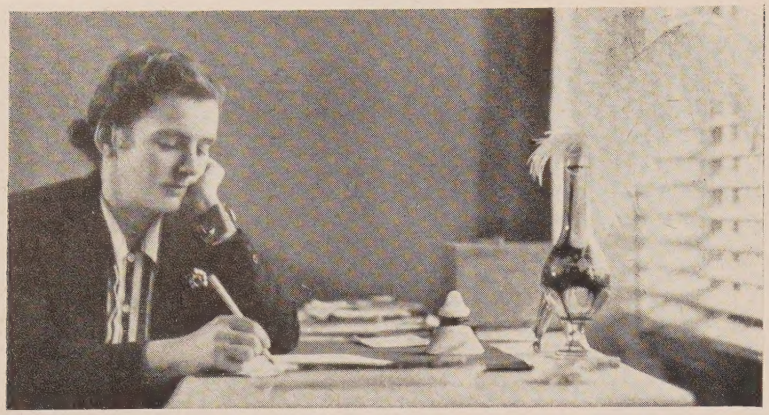
If used improperly, these effects can be most irritating but Sullivan appears to have the knowledge and taste to know exactly where and when light can enhance the art of ballet.

Hilarion

Taste and simplicity

Design for ballet. 3

by CLIVE BARNES



Sophie Fedorovitch at her desk (*Photo: Gordon Anthony*)

Sophie Fedorovitch's position as one of the two or three leading designers in British ballet is so secure and long-established that it is easily forgotten that she was born in the Russian town of Minsk, and did not arrive in this country until 1924.

SHE started in England as a painter and gave a number of exhibitions at the Beaux Art Galleries before she made her dramatic and well-timed entry into theatrical design. Dramatic? Well, perhaps that epithet is journalistic licence, but well-timed it certainly was, for Fedorovitch's debut as a designer coincided with the very beginning of modern British ballet.

In June, 1926, Marie Rambert produced a short ballet for the revue "Riverside Nights." It was called *A Tragedy of Fashion*, had choreography by, the then unknown, Frederick Ashton, and decor and costumes by Fedorovitch.

The association with Ashton so started has been remarkably fruitful, producing such well-known ballets as *Les Masques*, *Horoscope*, *Nocturne* and *Dante Sonata*. In 1946 their twenty-year collaboration culminated in the production of *Symphonic Variations*. However, although it is possibly with Ashton ballets that Fedorovitch's name is most firmly linked, these by no means represent the full extent of her theatrical work. She has designed for nearly every British company, and has worked with de Valois (notably *Orpheus and Eurydice*), Inglesby (*Amoras*) and Howard (*La Fête Etrange*).

In 1947 she produced, or, to be strictly accurate, she revised, one of her best decors, *Valses Nobles et Sentimentales*. Since that time, although she has designed the operas *La Traviata* and *Madam Butterfly*, and also Gielgud's fine production of *The Winter's Tale*, she has been less active in ballet.

Never a particularly prolific designer, during the past five years she has been content to act in a more or less advisory capacity, only creating the decor for Somes' *Summer Interlude* on her own account. Her return to ballet design is long overdue, for she possesses many of the qualities that ballet can ill-afford to do without.

Tricks of the trade

High among these qualities, and the one which particularly fits her for the role of artistic adviser, must come that of taste. Good taste sounds a negative and unexciting virtue when applied to a creative artist—at its best it recalls respectable gentility, at its worst the painstaking chic and painful chi-chi of Bond-street window displays. But Fedorovitch's good taste is a positive quality that dominates all her work.

It is almost impossible to conceive of a Fedorovitch design that does not add to, and harmonise with the other elements of the production. She knows all the tricks of her trade.

Fedorovitch is never guilty of over-loading or over-dressing a production, of slaughtering colours with cruel juxtapositions, of producing unwieldy costumes, of ignoring sight-lines, of obscuring or overpowering choreography, or, and this is it in a nutshell, of impairing the unity and poise of the ballet. She is the nearest approach English ballet possesses to Christian Bérard.

Economy of line and colour

Most of her work has an economy of line and colour; nothing is wasted. A few bold, undulating graph-lines on a clean green and white base. The rhythm of the dancers carried on into the decor, a suggestion of limitless space, classical tradition and "brave new world" modernity. Simple white costumes, derived from practice dress, black trimmings for the men, mildly fanciful headdresses, the costumes slightly draped in more rhythmic lines. That is *Symphonic Variations*. There is genius in such Spartan austerity.

Fedorovitch has an exquisite sense of colour. Sometimes she chooses to limit her palette in a way that could be disastrous to any other designer. *Dante Sonata* is in entirely black and white, and, even more strikingly, *Valses Nobles et Sentimentales* is set in a colour-range no wider than between rose-pink and burgundy-red. These are a success because they completely reflect the moods of their respective ballets, the crude "good and evil" symbolism of the first, the delicate adolescent joy and sadness of the second.

(*continued on page nine*

Two photographs showing the costumes from Nocturne. *Below, The Flower Girl (Margot Fonteyn) and the Young Man (Robert Helpmann) seen against the background of revellers who take on an almost sinister aspect*
Right, Pamela May as the Young Girl in the red swirling ball dress (*Photos: Mandinian*)

Background of the witch-girl

by

JOHN PERCIVAL

There could be no doubt whatever, after the first performance of *A Mirror for Witches*, about Anne Heaton's personal success. The applause at her curtain-calls, the comments heard on all sides in the interval, the enthusiastic reviews the next morning, all told the same tale : another dancer had made a hit, and established herself as an important artist.

UNTIL then, Anne Heaton's career had not been of the kind that makes headlines. Yet it is worth recalling that she was one of the very first dancers to show promise when the second Sadler's Wells company was formed, and her progress since that time, if unspectacular, has been generally steady.

The Sadler's Wells Opera Ballet (as the company was at first called) was, of course, rather different in its organisation from the present Theatre Ballet. Nowadays, despite the low average age of the company, there are plenty of dancers experienced enough to take the leading parts. Back in 1946, however, the youngsters were merely children straight from ballet school, and the company had to be headed by some half-dozen older and more mature artists, who shared the major roles among them.

On the first night, therefore, Anne Heaton danced only a fairy in *Casse Noisette*, one of the girls in yellow in *Assembly Ball*, and in the *pas de trois* in *Promenade*. But these roles, small as they are, were enough for her to make an impression with her striking good looks, the maturity of her carriage, and the exceptional promise of her dancing.

She had made her stage debut only a few months before, at the age of fifteen, in the dances in *The Bartered Bride*, but already there was evidence in her work of a strong character and a growing artist. Very soon she was given larger parts.

In *Khadra* she created the role of the Lady, dancing with a grave tenderness which was remarkably moving. She had the leading role in the revival of *The Gods Go A'Begging*, and here the excellence of her arm movements was particularly notable. The Sugar Plum Fairy in *Casse Noisette*, Columbine in *Carnaval*, both the mazurka and the prelude in *Les Sylphides*, and the Young Girl in *Le Spectre de la Rose* were all added to her roles in succeeding months.

Her best performances with the junior company, however, were in three ballets. In Andrée Howard's *Mardi Gras* she played the central role of the girl whose tragic future is revealed to her in the course of the revels. The ballet was both melodramatic and fantastic in its development, but the intensity of Heaton's characterisation was such as to make the bizarre events seem almost credible, and to add poignancy to the whole.

In *Valses Nobles et Sentimentales* she again had the leading role, but this time characterisation was unnecessary. What this ballet did demand was a pure and elegant manner of dancing and a strong sense of style, and these it received.

In another Ashton ballet, *Facade* Heaton had the opportunity to reveal a gift for comedy which would not have been suspected from her other roles. She danced the Polka, a part which can easily be made either too broad or too coy, and she struck a note of haughty near-sophistication which seemed exactly right.

These three roles had revealed the valuable qualities of character, of style, and of technical

Anne Heaton (*Photo: Baron*)

and dramatic ability, which made Heaton outstanding among the dancers of the young company, and which explain all her successes since then. Early in 1948 she was transferred to the main company at Covent Garden, and here for a time she appeared to be lost.

She was still given leading roles, at the same time went through the necessary discipline of dancing in the *corps de ballet*. Her creation of the Mandarin's Wife in *Clock Symphony* was entirely successful, but the ballet did not long remain in the repertoire ; in other parts she was sometimes less satisfactory.

But now all her early promise is being fulfilled. In *A Wedding Bouquet* her Julia is a fine example of restrained comedy ; her Betrayed Girl in *The Rake's Progress* is an equally fine example of unrestrained pathos. Nobody leads the Czardas in *Swan Lake* with more fire than she does, and of her classical parts the Fairy of the Songbirds in *The Sleeping Beauty* is particularly well danced.

Anne Heaton has the advantage of a very handsome face, by nature rather grave in expression. Framed in dark hair, it is capable of expressing considerable tenderness and pathos. It is this, perhaps, together with the intensity and concentration which she bring to all her work, which explains her success as a dramatic dancer.

To these qualities are added a good bearing, a sharp attack, and a very expressive and gracious use of the arms. Already she has had, for so young a dancer, a remarkably wide and varied experience, dancing a great many different parts, and this has doubtless contributed to the maturity of her most recent performances.

Created Roles

Girl in Yellow in *Assembly Ball*, the Lady in *Khadra*, leading role in *Valses Nobles et Sentimentales*, the Young Girl in *Mardi Gras*, the Madarin's Wife in *Clock Symphony* and Doll as a Young Girl in *A Mirror for Witches*.

Other principal parts :

Sugar Plum Fairy in *Casse Noisette*, *pas de trois* in *Swan Lake*, Song Birds Fairy, Crystal Fountain Fairy and Red Riding Hood in *The Sleeping Beauty*, mazurka and prelude in *Les Sylphides*, Columbine in *Carnaval*, the Young Girl in *Spectre de la Rose*, Serving Maid in *The Gods Go A' Begging*, Betrayed Girl in *The Rake's Progress*, Dulcinea-Aldonza Lorenzo in *Don Quixote*, Bride in *La Fete Etrange*, Ophelia in *Hamlet*, Polka and Milkmaid in *Facade*, Fairy Summer in *Cinderella*, Young Wife in *Don Juan*, Julia in *A Wedding Bouquet*, Miller's Wife in *The Three-Cornered Hat*.

Sophie Fedorovitch

continued from page eight.)

She can use colour, as it should be used by a designer, to dramatic ends. The very soft atmosphere of the party in *La Fête Etrange* with its predominance of white, grey and black, is suddenly enlivened by the appearance of the harlequin figures in green, plum and yellow.

She quite often uses colour to mark out one character from the rest. In *Nocturne*, the Young Girl is dressed in an opulent red ball-dress, whose colour easily distinguishes itself from the pastel shades of the other girls, and raises the ballet's emotional tension every time she comes on stage. Notice too how cleverly its flowing folds flair out in the lifted entrances of the choreography, perfectly matching the impetuous rushes of Delius' score to which they are set.

So often designers forget that what they are producing in a decor is a vast picture, framed by the proscenium arch. Not so Fedorovitch. Consider just the first act of her lovely decor for *Madam Butterfly*. The weight of Cio Cio San's house (stage-right) is off-set by the terrace of blossoming almond-trees on the left, the whole composition thus being made completely harmonious.

Fedorovitch is a fresh, uncluttered designer, her simple costumes are in tune with her decors. They obtain their effect from the quality of their cut, rather than from the elaboration of their design. Many of them are very similar to one another. A tight bodice and long flowing skirt for the girls, a close-fitting jacket and tights or drain-pipe trousers for the men. When this formula must inevitably be discarded, as in *Dante Sonata* or *Summer Interlude*, her costumes are no less successful in revealing the bodies and line of her dancers.

Fedorovitch has few faults, possibly a slight tendency towards the sentimental and pastel-coloured is among them, but some limitations. She is not a designer of magnificence (imagine her tackling *The Sleeping Beauty*) and one feels that many subjects would be ill-suited to her own, very individual treatment.

Nevertheless, it is Fedorovitch of all our designers, who best comprehends the technique of ballet design, and within her scope few of her contemporaries can rival her. Indeed who among them can create, with her sure hand, such nuances of atmosphere ? And who can provide such splendidly, but simply, set stages for abstract classical dancing ? Who indeed !

Where other designs by Sophie Fedorovitch will be found in back numbers :

Fête Etrange (April, 1950, page 21 and March, 1952, page 11)
Summer Interlude (May, 1950, page 13)
Dante Sonata (August, 1950, page 19)
Symphonic Variations (April, 1951, page 7 and model of setting, May, 1950, page 18)

Both sides of the T.V. screen

THE PRODUCER

How to treat the classics

TO what extent must the television producer be bound by stage convention?

This is a question which constantly recurs during the preparation of new ballet production. While my television sense answers: "Not at all," my regard for the theatre warns me: "Be careful!"

"Not at all" is perhaps a good maxim for the specially devised ballet-mime where the use of close-up may demand entirely new forms of expression, designed to weave fluid patterns on the television screen. Further developments will evolve from our present experiments, which are too limited by the larger amount of programme time devoted to classical ballet; and it is with the latter and its associated problems that the producer must exercise the greatest care.

In the television presentation of the classics, I accept two fundamentals:

(1) Ballet is in itself a medium for expression and its basic construction should not be altered.

(2) Ballet, owing to the traditional size of stage productions, cannot be accommodated *en bloc* on the limited television screenn.

If both these opposing factors are reckoned with, then there must be a compromise. In other words, the producer must adapt the ballets so that he registers as much of the original material as possible, only sacrificing ensemble work when important solo dance or mime passages are to be seen at closer range. Without this selection of "shots", many of the subtleties would be lost to the viewer.

We must also make up for lack of colour and loss of theatre atmosphere, and this offers a great incentive to develop our own studio facilities. With lighting, for instance, we bring visual quality to the classics by emphasising the gossamer quality of the tutu. Also, by casting floor-shadows in certain directions, we can add a new dimension to the existing shape of ballet.

The use of superimposition, or the merging of two or more camera images from separate stages, is important in the fairy tale ballets where miniature and full-size figures can appear simultaneously; dancers can move in stylised model settings or against animated film background.

In addition, figures can materialise or fade out against the background of a studio setting, thus eliminating physical entrances and exits entirely. I believe this type of treatment, with its more lucid interpretation, can help the viewer to grasp the stories behind the classical ballets. Surely this is important in claiming his initial interest!

Considerable visual adaptation of this kind, together with the discreet use of poetic narrative, can add atmosphere to the television screen, at the same time fitting the ballet more neatly within the framework of the story which is its origin.

I hope the critics of television ballet will understand that our aim is not to emulate the theatre (which it never could do) but, in retaining the best of its material, to interpret the familiar stories using the medium to its best advantage.

Christian Simpson

THE VIEWER

An experiment in visual music

THEATRICAL dancing, whether for the stage, the film or television screen, is largely a matter of maintaining an illusion; an illusion that a number of people dancing in a stylised manner are behaving logically and naturally. In order to enhance this illusion, any number of theatrical tricks can be employed provided that they never show themselves to be mere trickery.

Christian Simpson's *Symphonic Patterns*, which was televised on March 7, was an experiment. It was an attempt to produce a pictorial impression of the music played by the

Christian Simpson who has proved to be a most imaginative and understanding producer of ballet on television

Royal Philharmonic Orchestra under John Hollingsworth. The combination of the dancers executing ballet steps and the members of the orchestra concentratedly playing their instruments gave the impression of an overcrowded studio more than anything else. Had we seen only the dancing or had it been superimposed on shots of the orchestra, it is probably that a more satisfactory effect would have been obtained.

In the dance to Chabrier's *Espana*, for instance, there was a very effective shot of a large shadow of a girl executing Spanish steps. This was spoilt when the girl stepped from behind the screen to continue her dance, thus showing us the means by which the shadow was produced.

The Chinese dance to Ravel's *Empress of the Pagodas* (from *Mother Goose Suite*) was rather spoilt by a shot of running feet which had no logical connection with anything else.

Lisa Brionda's choreography was well subordinated to the producer's requirements. A little too much perhaps because some of her movements appeared to be disconnected and frequently meaningless. She was fortunate in

(*continued on page twenty-three*

Two scenes from Symphonic Patterns. (*Left*) *June Leighton in Bach's* Toccata and Fugue in D. (*Below*) *Audrey Turner in Ravel's* Empress of the Pagodas *from the* Mother Goose Suite (*Photos: B.B.C.*)

March of time in the dance

by IGOR SCHWEZOFF

For the first time since the war, Schwezoff is in England where he is teaching with the School of Russian Ballet. In this, his second article for *Dance and Dancers*, he gives his personal opinion of what is good in the dance and of the rapid changes that are taking place.

MY object is not to criticise or expound doctrines on choreography, but to express my personal ideas of what, to my mind, is good in the art of the dance.

One often speaks about modern and classical dancing, drawing a sharp line between the two, but I think they are coming closer to each other. Isn't it the same art—the art of the dance? Of course, if we were speaking about ballet as it was some hundred years ago we would find an enormous gulf between the two, but in our days, when the whole social structure of life changes rapidly—architecture, sculpture, music and painting, as well as our personal life—we, artists of the dance, naturally evolve also in accordance with these demands, and will do so more and more as needs be.

Classical training essential

The classics have already adopted free and expressive style into their art, which is the result of an evolution in the dance, and which actually started with the introduction of symphonic works into ballet repertoire. The modernists are trying, on the other hand, to acquire the technique of the classics. A dancer who has been trained in the classical tradition, and whose body has been fully developed is able to adapt himself in a short time to any style of work, and to respond to any requirements of a choreographer.

The teacher should train his pupils to use their bodies not only to be mechanical instruments, but to live, vibrate and respond to the mood and rhythm of the music. A dancer who has not reached the full skill of classical style is apt to fall into a personal style, and to find refuge in robes, shawls and sleeves. My point of view is that if one has a perfectly trained body it should be able to express anything and speak for itself in movement.

Limitations of modern movement

In Europe (Germany), where the "modern movement" has grown, the "modern dancers" after many years of struggle against classicism of the ballet took up classical training. Why? Because the medium of expression became repetitious; also in order to lengthen the career of an artist it was felt necessary to acquire a fundamental knowledge of the classical dance in order to broaden the technical possibilities. The development of the body is required in order to be able to exercise more control over emotions.

Emotion alone is not sufficient, and, in fact, is bad in dancing. Emotion has to be controlled, and until the dancer is the full master of his body and is well able to control his emotions, he is not able to display them to full advantage, nor is he able to convey these emotions to the audience. The stronger the technique, the easier one is able to devote oneself to the artistic and emotional side of the dance. This is the reason why, often, in class one does exercises and steps far more difficult than one will ever dream of performing in front of the public.

Welding of mime and dance

The new development of the dance calls for the successful welding of the pantomime and the dance into a whole. The entire body must express action, and it is the task of the teacher to take care of that. The whole body must be used as an instrument to express the music in action; it must respond and vibrate like a chord on the violin. In my opinion the teacher has to use his creative ability in the classroom just as he would when writing a ballet, and not merely go along lines that are already known and have previously been given and used. Undoubtedly the foundation and the tradition of the classical dance will live for ever—it is like notes, scales, arpeggios in music, like a painter learning to use his brush.

The true foundation

Classical dance (ballet) is an art of great refinement and sensitivity. It demands great sacrifices and responsibilities from an artist. The more you know about it, the more there is to learn. There is no end to learning and improving. This art has proven to be the foundation of all dance forms for generations, and will continue to be for generations to come. The greatest achievement is to create the impression that all is simple and comes naturally. It is hardest of all to reach this stage of artistry, i.e., to make believe that the unnatural is natural, that the most difficult *tour de force* is a simple joke.

Mood and rhythm in choreography

Choreography does not consist in filling the music with steps, movements and groups, and especially so in our days when serious music, such as: symphonies, concertos, symphonic poems, etc., are used. Music has a mood, as well as rhythm. The fact of concentrating on rhythm alone may lead to neglecting the theme and the mood of the music. My object is to develop the sense of mood, as well as rhythm in dancers. The reason of using such musical works for dancing is to create an interpretation of the music, the mood or theme the music conveys to a creator. If the music is only rhythmical, one is justified in filling it with steps and movements alone, but in most cases there is a mood to every musical work, and the task of the choreographer is to create the proper atmosphere.

What is art?

Personally I do not believe in art that does not convey to one some feeling. Art is not something nice, sweet or pretty, it is more than that. Art is vital, it may be beautiful, or even hideous, but it must be deep and strong in its expression. Art is not and should not be mechanical, it must always be alive, and very much so. Then only can it be interesting to all concerned—performers, as well as spectators. I have, occasionally, heard people say that great art does not need to be understood, nor be analysed. Still, it undoubtedly conveys to you a certain mood or feeling, a feeling of happiness, sadness, joy, horror, etc.

Igor Schwezoff and Yvonne Mounsey (now with New York City Ballet) in the third movement of his Moonlight Sonata

Grimm and Noverre

Grimm wrote about ballet nearly two centuries ago: "All ballets consist of two rows formed of male and female dancers placed along each side of the stage, right and left. They move about and intermix, form groups, without any thought or sense to them. The best dancers are kept for solos, *pas de deux*, or *pas de trois* and, if some sense is to be found it is only in the solo dances, after which the senseless dancing of the *corps de ballet* starts again."

Noverre said: "I understand under dancing a serious action which is the foundation of ballet. I compare the glory and beauty of the dance with the magnitude of speech." Noverre also sharply protests against the cult of overwhelming technique alone, and speaks about "senseless *pirouettes*." He is also against overcrowding dancing with endless *tours de force*, comparing them with the turning and spinning of the dervishes, which, in his opinion, has nothing in common with the art of choreography.

Are those not good hints for all us choreographers of to-day?

We artists are fanatics and will hold on up to the last. There should and must be help in order to build a better, stronger and healthier art, and an understanding between the public and the performers. The aim of criticism should be this goal and link. The critics should be the guiding and helping hand. Here comes the question—are they?

Music

by EVAN SENIOR

The legacy of Lambert

A sign of hope in what has been a lengthy period of doldrums in ballet is the recent resurgence in the quality of ballet music. Instead of dragging its net through old waters, ballet has been finding new material.

WITHIN the last year, we have been hearing new sounds and new voices. Ever since DANCE AND DANCERS began, I have been complaining about the ill-usage which so much music has had from ballet. And, music apart, other writers in this publication have had their say. Ballet, we have all been agreed, must find new sources of life if it is to continues to live. No art can rest on its laurels or become merely a parasite on the past.

But lately, that tendency has been reversed. One after another, new composers have been commissioned to write scores for ballet, not only for the experimental theatres (where one should as a matter of course expect this kind of thing), but for both of our national theatres —if one can so describe Covent Garden and Sadler's Wells.

As well as Constant Lambert's great work for *Tiresias*, Lambert himself put forward—and fought for—the work of other and lesser-known composers, not only in his official capacity as one of the advisers to the Sadler's Wells ballet, but privately, in conversation, in argument, and with all the force of his experience and influence. How much the present musical revival in ballet owes to him, directly and indirectly, may never be fully known.

It was Lambert who advised that Denis Apivor should write the music for *A Mirror for Witches*, and the success of that score has now passed into the history of ballet. For history this last year will surely become, if only the tendency is followed and continued.

As well as these two works, the last year has given us *Pineapple Poll* and *Harlequin in April* at Sadler's Wells, both danced to scores that were outstanding and which will remain so, even though the former was an arrangement of existing melodies.

Covent Garden has also brought us Ian Whyte's score for *Donald of the Burthens* and the new work of Arthur Oldham in *Bonne-Bouche*, a welcome return to ballet of a composer who has not written for it since his interesting and exciting score for Ballet Rambert's *The Sailor's Return* five years ago.

And at Ballet Workshop, Michael Hobson is giving us ballet scores which, although frankly experimental, are obviously being written from the inside outwards—from the source of the ballet and marching with it instead of, as in the past, merely being "tacked on".

This is what we want in ballet. For myself, I do not much care, for the moment, whether all this new music is going to last, or even whether it is great music. The point is that it is being written, and that ballet is being adventurous enough to use it. The important thing is the spirit that inspires its use, the search for something new and the encouragement that is being given to composers to put their gifts at the service of ballet.

Novelty for the sake of novelty alone is the worst possible thing in any art, but this rebirth of the musical side of ballet is more deep-rooted than that. The novelty has had meaning and validity, and a real freshness and vitality.

If this is one of the first-fruits of our "neo-Elizabethan" age, as adventure was the spirit of the first in both material things and in the arts, then it will have a significance which will be of immeasurable value to ballet—and beyond.

This is the last photograph taken of Harriet Toby. She is seen against the background of Cannes in her costume for Del Amor y de la Muerte

Lido took this photograph on March 2. On the following morning she boarded an early plane in order to keep an appointment in Paris; the rest of the de Cuevas company followed by train. Shortly after the plane had taken off it crashed in flames and all the passengers were killed

This great tragedy came at a time when Harriet Toby was becoming a dancer of increasing importance and was taking over many principal roles in the de Cuevas repertoire. A position which was accelerated by the fact that Marjorie Tallchief will not be dancing for several months

She was a dancer with a remarkably strong technique; typical and most worthy product of the American school

We extend our deepest sympathy to her family and also to the de Cuevas company who has lost one of its most promising members

New Records

The Fire Bird—Suite (Stravinsky) : Orchestre de la Suisse Romande, cond. Ernest Ansermet. Decca, AX.524-6 (3 double-sided 12-in., automatic coupling, 9*s.* 8½*d.* each) Side 6 : *Circus Polka* (Stravinsky).

RECORDINGS of *The Fire Bird* must be legion by now, and some of them I have heard in the past have been as devilish as the name implies.

This set is a repeat on 78 r.p.m. of the performance which originally came out on Long-Playing, and although it is some time since I heard the latter I can remember no actual difference in the recording iteslf.

Many conductors attempt to conduct Stravinsky's music, but from all of them I turn always to Ernest Ansermet, in preference to Stravinsky himself if it comes to the point. This great Swiss conductor seems to have a grasp of this kind of music which lifts his performances out of the rut, and gives them a clarity and perfection all too rare nowadays, when music is often given merely second place in performances.

This suite is far from being the full score of the ballet. It consists of five separate sections : the *Dance of the Firebird*, the *Dance of the Princesses*, the *Dance of King Köstchei*, the *Lullaby*, and the *Finale*. But in spite of the scrappiness of such snatches out of a score, Ansermet manages to create a continuity by a sensitive direction which captures the spirit of the work as a whole. He has conducted our orchestras in London, but I was fortunate enough to hear him with his own Swiss orchestra at the Edinburgh Festival a few years ago, when he and they brought *Petrouchka* to life in a way I have never experienced before or since.

This performance recreates something of that thrill : it is clean and clear, smooth and musical, and is recorded so well that to talk of balance is superfluous. It is well worth having.

On the sixth "fill-up" side is another and lesser known Stravinsky work, his charming little *Circus Polka*, equally well played (is this its first recording ?) It is described in a subtitle as "composed for a young elephant" ; and why it has been included here I do not know : I have never heard that Stravinsky had any particular dancer in mind.

The Three-Cornered Hat (Manuel de Falla) : *The Miller's Dance*, by Antonio, and *Dance of the Miller's Wife*, by Rosario. Both with orchestra conducted by Philip Green. Columbia D.X. 1817 (12-in., 6*s.* 10*d.*)

THIS rather comes within the sphere of what one might call "freak" records, and the result is neither fish, flesh nor fowl. As a reminder of the sensational dancing of these two fine artists it may have value for some people. But for those to whom the magnificent Falla score has any meaning, the tapping of the feet of the dancers and the click of the castanets is far too loud, overwhelming the music—which in any case seems to have been slowed much below its proper tempo to suit the performances of these dancers.

Personally, I would rather evoke my own images than have them forced upon me, and mine, in this music, would be of Massine rather than of Antonio. Antonio may be, for all I know, nearer to the real thing in the *Farucca*, but when it comes to ballet, nature has much to learn from art. You will like this record if you have a great deal more imagination than I—or a great deal less.

A MIRROR FOR WITCHES

First given by the Sadler's Wells Ballet at the Royal Opera House, Covent Garden, on Tuesday, March 4, 1952.

Based on the novel by Esther Forbes. Choreography and scenario by Andrée Howard. Music by Denis ApIvor. Scenery by Norman Adams. Costumes by Andrée Howard and Norman Adams. Lighting by John Sullivan.

CAST

A Witch .. .. Rosemary Valaire
Doll (her daughter as a child) Judith Sinclair
Bilby (a Ship's Captain) .. Leslie Edwards
Hannah (his wife) .. .. Julia Farron
Doll (their foster child as a young girl) Anne Heaton
Titus (a young man of the village) Philip Chatfield
The Twins (his sisters) Margaret Dale, Joan Benesh
The Stranger .. .. .. John Hart
Villagers, Friends, Warlocks
Shirley Bateman, Valerie Taylor, Angela Walton, Catherine Boulton, Dorothea Zaymes, Anya Linden, Diedre Dixon, Wendy Winn, Desmond Doyle, Douglas Steuart, Ray Powell, Peter Clegg, Ronald Hynd, John Sale, Bryan Ashbridge, William Barrett
Priests .. Brian Shaw, Gilbert Vernon
Witches, Soldiers, Peasants, Men, Women, Judges and Councillors :
Diane Westerman, Yvonne English, Joan Blackeney, Greta Hamby, Meriel Evans, Mary Drage, Diane Forhan, Helen Trevor, Marion Astill, Shirley Adams, Anne Parson, Cynthia Blowers, Jean Horne, Margaret Leisk, Russell Kerr, Antony Manning, Colin Worth, Henry Naughton, David Shields, Bryan Ashbridge, Franklin White, Ray Powell, Donald Barclay, Keith Milland, Kenneth Melville, Donald Kilgour

STORY

PROLOGUE. BRITTANY. THE SEVENTEENTH CENTURY

A witch-burning is taking place. Doll, the child of one of the witches, is rescued by Bilby, an American Ships Captain.

SCENE I. A VILLAGE IN NEW ENGLAND. SOME YEARS LATER

Doll is living with her rescuer, Bilby, and his wife Hannah, as their foster-child. Hannah, jealous of Doll, suspects her of having inherited evil powers. Doll sees herself in her imagination as a child, being dedicated by her Mother to the Devil

Bilby wishes Doll to marry Titus, a young neighbour. She flies into a rage and curses Bilby, who falls dead. Terrified, she flees into the forest.

SCENE II. A FOREST

In her anguish Doll prays to Heaven, and then in despair to the Devil. A stranger appears and she believes him to be a messenger sent from Hell to comfort her. She falls in love with him.

SCENE III. THE VILLAGE. LATER

The Twin sisters of Titus pester Doll. She gives them two straw dolls which they break during a quarrel. The Twins are seized with convulsions and Doll is accused of having bewitched them.

SCENE IV. A PLACE OF TRIAL

Doll is tried, found guilty of witchcraft and condemned to death.

SCENE V. A PRISON CAGE

Doll lies dying in prison. In her delirium she sees her lover, coming as though to release her, revealed as the Prince of Evil. She falls dead at his feet.

Above. The witch-burning in Brittany which forms the prologue of the ballet. Doll's mother is seen on the rack centre. From this scene of horror Doll is rescued by Bilby and taken to New England

Left. Several years later Doll has grown up and Bilby is anxious for her to marry a young neighbour, Titus. The photograph shows Doll (Anne Heaton) biting the hand of Titus (Philip Chatfield) in her rage. She believes herself dedicated to the devil

(Photos: Roger Wood)

CHOREOGRAPHY

ANDRÉE HOWARD'S new ballet may not be a masterpiece, but it is a fine and compelling work which adds to the scope and range of the ballets regularly presented at Covent Garden.

Its merits are to be found in its depiction of life-like characters ; its excellently controlled, slowly mounting tension ; its sustained atmosphere of terror, even more powerful than that evoked by Carl Dreyer's impressive film about witch-hunts, *Day of Wrath* ; and, above all, its dance interest.

Howard's usual mixture of classical technique and naturalistic gesture has rarely been used to better effect, blending harmoniously and telling its story with economy and skill. Like Tudor, but, in my opinion, unlike Agnes de Mille or Robert Helpmann, Howard realises with exquisite precision the demarcation line between dance-drama and unballetic limbo, and she never allows her art to degenerate into the inhibited mouthings of the wordless play.

Translation from one art-form into another is a risky business. Unless Howard had been able to add something to the novel on which she based her ballet, the effort would have been better left unattempted. Fortunately the story gains in its new medium.

Instances like the dance of the Twins with their straw-dolls (that most grisly of *pas de quatres*), Titus' reluctant condemnation of

After having cursed Bilby, and apparently caused his death, Doll flees into the forest. Having prayed to heaven, she then prays to the devil. A Stranger (John Hart) appears and comforts her. She believes him to be the devil and they are surrounded by fiends and warlocks (*Photo: Roger Wood*)

Doll in the Trial scene, the menacing, firmly stylised movements of the crowd in the same scene? All are examples (which could easily be multiplied) of where the dance can be more eloquent than words.

The dancing, not particularly original in itself, is excellently adapted to its purpose. The two contrasted *pas de deux*, between Doll and Titus, and Doll and the Stranger, are good demonstrations of the way pure-dance can be used for characterisation.

Despite the work's general effect I felt that it had a number of blemishes, some of which could be easily remedied. The relationship between Doll and the Stranger is somewhat equivocal. In the novel he was a convict from a working party; Howard has translated him into a far less definite creature, who eventually reveals himself as the Devil. If Doll and the audience are to be surprised at this diabolical development it is surely a mistake for him to appear as the Devil, in Doll's "vision of dedication", early in the ballet.

While the dances for the villagers are excellent, those for the fiends and warlocks seem trite and uninspired. What is more their presence is ambiguous. Are they figments of poor Doll's imagination or are they real? The omission of these fugitives from *The Haunted Ballroom*, would tend to focus more power on the fine *pas de deux* between Doll and the Stranger in the Woodland scene, and also lend more mystery to the exact nature of Doll's forest lover. Their intrusion in the final scene is equally unnecessary—the prison gates opening of their own accord would be far more impressive than the intervention of these spectral door-keepers.

Although the Prologue is better than that nearly disastrous prefatory scene in *The Sailor's Return*, it is not the best part of the ballet, and is unhappily the least intelligible. Doll's rescuer Bilby tends to get lost in the crowd. Possibly his presence could be immediately established by letting him make the first horrified entrance, followed by the swirling crowd of witch-hunters.

The twin sisters of Titus have convulsions which the villagers believe to be the result of the straw dolls which Doll has made

Andrée Howard nearly always succeeds in bringing the best out of her cast. *Mirror for Witches* is no exception. Julia Farron gave a masterly performance as the tight-lipped Hannah, while Leslie Edwards was all rough nobility and human kindness as her husband, Bilby. John Hart stalked around most impressively as the demonic Stranger, his partnering having a power and strength that was matched by his presence.

Possibly the most difficult role in the ballet is that of Doll's lover Titus, a kind of New England Mr. Tebrick. Although the part is comparatively small, he is, like Adam in *Paradise Lost*, the all-important hero of his tragedy, and it is he who has the widest range of conflicting emotions to express. Philip Chatfield played the part with a downright honesty and simple sincerity, never making Titus, what he could possibly become in less sensitive hands, a smug bore.

Both Anne Heaton, its creator, and April Olrich have appeared as the Witch-girl, Doll; both give fine performances. The part is a splendid opportunity for the kind of dramatic dancing associated with Norah Kaye or Paula Hinton.

Heaton's was the more intense, the more impassioned. One felt that she was appalled at her own nature and made some struggle, foredoomed it is true, against it. She subtly contrived to express the repellent fascination of evil and the inter-lacing motives at work in a disordered brain.

Olrich was a lady most definitely for burning. Looking more like a strangely beautiful witch than anyone outside of a Black Mass, she seemed to emphasise the pre-destination of her end, accepting her fate like a butterfly crushed underfoot.

While the ballet's structure and method are unashamedly literary, the dance-interest is never allowed to flag. Much of the work's success is undoubtedly due to its production and conception, but whatever its genesis the result is, I think, a most interesting and worthwhile theatrical experience.

Clive Barnes

MUSIC

WHEN writing some preliminary information last month about Denis Apivor's music for *A Mirror For Witches*, I told you that it was written in the twelve-note system.

Let us forget about that for the moment; for the purpose of listening to it, as ballet music, that means no more than talking about how the thrust of the Dome is taken by the supporting piers when we think of St. Paul's Cathedral.

This is music written for a specific purpose: to heighten and intensify the dramatic action of the ballet, to carry that emotional stream along its destined course, and to convey in sound the atmosphere which the work as a whole sets out to create.

That it succeeds in its object is beyond all doubt. From the very first notes, and all through a magnificently constructed and emotionally powerful score, this music has a breadth of scope and a depth of feeling which parallel the dramatic action so perfectly that the two seem indissoluble.

I am not going to suggest now whether it could or could not achieve that emotional response alone, without the ballet; it was not intended to do so.

It is the work of a comparatively young and new composer who is certainly concerned with

ways and means. But fortunately for the ballet, for Covent Garden, and for us, these ways and means are not an end in themselves. They are used for the purpose of conveying complicated and ever-changing moods in terms of music; and always it is the end that matters, for the effect is powerful and gripping.

This is music to which one can listen with both mind and ear, and at the same time find oneself caught and held by it, swept along with the ballet to the desired end—complete aesthetic satisfaction.

Constant Lambert, who did so much to bring Denis ApIvor to the notice of the Royal Opera House, would have been proud if he had heard this new score. It justified his faith, and it is a credit to a Covent Garden policy for which we have all waited far too long.

We must have more of this man, and of this quality of music for ballet.

Evan Senior

Doll is brought to trial and found guilty of witchcraft. Her principal accuser being Hannah, the wife of Bilby, who has always been jealous of her. The lighting of this particular scene is most effective. the curious shadows and silhouettes are menacing and sinister

(Photo: Roger Wood)

DECOR

A WITCH-infested landscape should not be a beautiful vista, for evil thoughts colour the very air.

It was right, then for Norman Adams to design his settings as though he had mixed his palette with manure water. His brooding turgid scenes are full of the atmosphere of midnight hags intent on their horrid business.

The Prologue is intended to be Brittany in the seventeenth century but really there is little indication of this locality in the design and it is hard to tell that many thousand miles separate it from the rest of the ballet. The setting is, however, full of the swirling hatred of a witch-hunt. The lighting and the grey-brown colouring give it the feeling of a painting by Fuseli. In fact the whole work would seem to owe a good deal to this eighteenth century painter of nightmares.

The village in New England which forms the background of scenes 1 and 3 is a cheerless place and the brown backcloth and borders make it particularly oppressive. The hayloft on one side of the stage is an ingenious idea so that Doll can watch the action on stage as well as being visible to the audience.

The transformation from the village to the forest is well done and the cut-cloth of angular trees makes it no pleasant place of rendezvous for lovers. The moonlight is cold and sinister.

The Place of Trial, where Doll is tried and found guilty, uses pikes and staves silhouetted against the same back cloth as in the Prologue, everything dominated by a grilled double gateway. With only a change of lighting this same setting is used later for the prison.

The costumes are mixed, nearly all those for the girls being good. Doll's flame costume is changed to that of a particularly poisonous and effective green for her proposed marriage. The villagers are in muted tones of red, grey with black predominating. Relief from this is found in the lime green costumes for the twin sisters of Titus and in the dove grey suit of Titus himself.

It is rather hard to determine either the colour or silhouette of the Witches, Fiends and Warlocks. They are muddy and muddled which is obviously the effect intended. The men's costumes on the whole are not satisfactory.

Nobody could say that any of this was very cheerful but neither is the subject though many moments of sombre beauty are achieved.

The Sadler's Wells Ballet have again discovered a designer of great promise and his work was certainly enhanced by the lighting of John Sullivan.

Peter Williams

Left. Hannah (Julia Farron) stands in triumph having achieved her ambition of destroying Doll

Below. The final moment when Doll is forsaken by The Stranger (John Hart) whom she sees in the guise of the devil

curtain up!

FAREWELL to the stage shows at the Empire. It seems as though this company will not be seen for a bit but Producer Nat Karson has hopes. At a party he gave to the company and a few close friends on March 2, at the Empress Club, he seemed cheerful. He had refused several offers to return to the United States in order to do something with the group he has been responsible for during the past two years.

During the evening, the company gave an excellent cabaret and Julie Wilson sang, and almost forgot, the song she had sung for so long in *Kiss Me Kate—Oh, why can't you behave.*

"I RARELY watch the ballet now. If it is bad it makes me so angry. If it is good it makes me so sad." This is reported to have been said by Robert Helpmann recently.

We hope it does not mean that he has been looking in that mirror which great artists are continually said to be holding-up to nature.

"HOW nice to be able to clap in the middle of *Les Sylphides*," said Margot Fonteyn rather wistfully during a recent visit to Festival Ballet at the Stoll Theatre.

The continual shushing which goes on at Covent Garden, when anybody attempts to show any sort of appreciation, is entirely wrong. When the ballet was given by the Diaghilev company, for whom it was created, there was continual applause and the dancers took several calls even, on occasions, giving an encore. This sepulchral silence must be very disheartening to dancers.

A chance remark overheard recently at Covent Garden may possibly explain how this has come about. A lady was heard to say to her friends: "I never dream of applauding until I see a critic starting to clap." If many people follow her example it is a wonder that there is any applause at all. It should be remembered that when a critic is invited to a performance, with the intention of criticising it, he cannot under any circumstances make a public demonstration either for or against what is happening on the stage.

ONE of the most amusing Crush Bar spectacles is to watch the face of the critic when he or she is asked, "And what did *you* think of it?" Some are polite and immediately change the subject; some snap back: "You can read it tomorrow"; others say exactly what they think and then wonder why their notices seem to coincide so exactly with those in other papers.

HEARD at Covent Garden: "The *pas de deux*, my dear, is one of the most famous dances in ballet. You will have seen it on television." No doubt, danced by Terry and Thomas

THERE is no doubt of the fact that fairies are not what they used to be. On March 14, when Fonteyn returned to *Sleeping Beauty*, the Lilac Fairy (Beryl Grey) lost some of her power to guide the mere mortal. When she was conducting the Prince (Michael Somes) through the palace to the recumbent Princess, she waved her wand to show the way to the Prince, who was lagging somewhat; suddenly there was a loud crash off stage. It seemed as though he had tripped over some of the palace furniture.

WHEN a ballet dancer makes a film, it is not news. When a film star appears in ballet that is something quite different. We have the exclusive story of how Ray Milland,

GUESS WHAT?

No, this is not another projected design for the statue of a famous ballerina. It is a chocolate cake

When Sonia Arova was interviewed during a recent tour of Holland, she happened to tell reporters that she was fond of chocolate. A few months ago, when she was with Original Ballet Russe, she was presented with this cake by the people of Holland. The Dutch people made it specially for her and brought it all the way to England

(Photo: Rafael Frame)

odd jobs...

John Styman, one of our regular readers, recently had an odd job which, mercifully, was only of short duration. Waiting for an operation for appendicitis, he had to spend several months at home. In his spare time, he is an art student so he drew this self-portrait for us. Otherwise he works for the London County Council. His enforced rest is now over, the operation completed, and we wish him a speedy recovery

happy birthday to...

Helene Armfelt	International Ballet	April 10
Kaye Sargent	New York City Ballet	April 12
Doris Breckenbridge	New York City Ballet	April 13
Henry Legerton	Sadler's Wells Ballet	April 17
Algeranoff	International Ballet	April 18
John Taras	de Cuevas Grand Ballet	April 18
Ronald Hynd	Sadler's Wells Ballet	April 22
Claudie Algeranova	International Ballet	April 24
Kenneth Melville	Sadler's Wells Ballet	April 24
Melissa Hayden	New York City Ballet	April 25
Joyce van der Veen	de Cuevas Grand Ballet	April 27
Wendy Winn	Sadler's Wells Ballet	April 29
Josephine Spaull	Rambert Ballet	May 1
Maureen Bruce	Sadler's Wells Theatre Ballet	May 1
Pauline Harrop	Sadler's Wells Theatre Ballet	May 5
Robert Barnett	New York City Ballet	May 6
Walter Georgov	New York City Ballet	May 9
Aurel Milloss		May 12
Donald Spotswood	de Cuevas Grand Ballet	May 14
Kumudini	Ram Gopal	May 17
Roland Lorrain	de Cuevas Grand Ballet	May 17
Margot Fonteyn	Sadler's Wells Ballet	May 18
Harry Foster	Continental Ballet	May 18

Readers with birthday cards for dancers can address them c/o DANCE AND DANCERS, Mersey House, 132-4, Fleet Street, London, E.C.4. Letters will be forwarded to the dancer's home address to arrive on the birthday. Please post early.

handsome Welsh-born Hollywood star, appeared as one of the Three Ivans at the Royal Opera House. We should not have known about it had we not seen it with our own eyes in the printed programme for the L.C.C. Children's Matinee in March.

We were busy envisaging the fun we would have if they engaged Bette Davis and Gloria Swanson for *Cinderella* with Tallulah Bankhead as the Prince, when some meany pointed out that it might conceivably be nothing more than a typographical error for the dancer Keith Milland, who had danced the role before. Well, it could be—but by that time we were figuring out how Jane Russell would be as Little Clara in *Casse Noisette*.

WE were intrigued to read that some town in California (why does everything of interest happen in California?) was proposing to give their police force ballet classes to improve their health and deportment.

Perhaps the idea will catch on and we shall have guest artists from Hendon Police College dancing the Gendarmes in *Mam'zelle Angot* at Covent Garden. Imagine six burly City Policemen appearing as the Alguazils in the *Three-Cornered Hat*. Best of all, imagine the critics being forced into admission that our policemen are wonderful.

CONGRATULATIONS to Mr. and Mrs. Dun (Lulu Dukes) on the birth of their son, Andrew. This also makes Marie Rambert a grandmother.

Balletographies

by PETER APOSPOROS

1. THE CONDUCTOR

IT was in old Vienna that Sir Antlers der Reine first made his mark. In that city of the waltz, he became second only to the family Strauss. The curtain never rose on an operette until Antlers had raised his baton. In the *Countess of Blankenburg* he watched the soubrette to good effect, in *Hopla-Topla* he watched the leading lady, in *Fritsy-Mitsy* he watched the dancers. In fact he owes his present position of leading ballet conductor to his genius for watching the dancers. He can always tell whether tights are made of cotton, silk, or nylon. Many a performance of *Swan Lake* has been upset because he suddenly noticed that the fifth swan on the right had a bad darn. His erratic *tempi* have caused people to say that he knew how to put new life in the old ballets.

Another factor in making him internationally famous, is his voice. His fruity tenor can often be heard in the lusher moments of a *pas de deux*, making up for the rising crescendo of squeaks which are constantly emitted by deputy violins. His bark, also heard with remarkable clarity during performances, is said to be worse than his bite. But it is for this additional melody that people will flock to his performances, maybe they feel they are getting something extra for their money.

"Today, ballet is not what it was," said Sir Antler when we were lucky enough to catch him during a rare quiet moment when he was indulging in his favourite pastime of bating the critic. It may be said that he has made the same statement in each of his twenty autobiographies (starting with *Ballerinas and Batons* in 1910, and finishing with *Batons and Ballerinas* in 1952).

His famous portrait *Monarch of the Pit* was destroyed by a bit of careless bombing during the war. However, his new portrait *The Conductor at Bay* has been reproduced in faultless colour and copies hang in every European opera house.

Ballet in the kingdom of Revudeville

Tucked away within a cricket-ball-throw from Eros, lies the tiny kingdom of Revudeville. Unaffected by theatrical slumps, flicking its fingers at the international upheavals, it continues on its non-stop course. From mid-day to mid-night, its inhabitants lead lives almost independent of the outside world.

FOR twenty years this kingdom has flourished and there seems no reason for it ever being liquidated. On February 4, 1932, Mrs. Laura Henderson and Vivian Van Damm took over the Windmill Theatre and instituted a new kind of entertainment—Non-Stop Variety. Although it immediately caught on, and many other theatres followed suit, it was by no means a financial success at the start. When Laura Henderson died in 1944 it was not only a sound financial concern but also world famous —having been the subject of one book (Lesley Storm's *The Heart of a City*) and two films (*Tonight and Every night* and *Murder at the Windmill*).

The revues are more than burlesque enter tainment they are witty and gay and have produced many artists who have since become almost household words—John Tilly, Richard Murdoch, Jean Kent, Jimmy Edwards, to mention only a few.

Since the war, ballet has become an integral part of the programme. In each show there is a short five to seven minute work. The reason their standard is much higher than in the average show of this kind, is owing to the presence of Keith Lester who is leading dancer and choreographer.

It was the Diaghilev *Sleeping Beauty* which made him decide to take up ballet as a career. After studying with Astafieva and Legat he made his first appearance as the partner of Lydia Kyasht. He spent several years partnering such great ballerinas, in various parts of the world, as Olga Spessivtseva and Karsavina. In 1935 he returned to England to join the Markova-Dolin company which had recently been formed by the two people responsible for the Windmill. It was Van Damm who gave him his first chance of becoming a choreographer with the ballet *David*.

During the war he formed the Arts Ballet Company which gave seasons during the blitz at the Arts and Ambassadors Theatres. After two-and-a-half years as dancer and choreographer with Ivor Novello's *Dancing Years*, he returned to the management which had given him his first chance to create.

The difficulties of making new ballets are very similar to those which occured with the Empire Ballet. Six shows a day for six days a week do not give much rehearsal time. The dancers are also used in other parts of the show which means that the actual time to concentrate on ballet is even more limited. Lester is lucky in that he can work with two entirely separate casts. He is also lucky to have a sympathetic management which gives him a free hand to do almost anything he wants providing it fits into the allotted time.

For every show, he creates a ballet and the dances for a tableau (which means the dances for the numbers where the nudes stand around not moving a muscle). Many of the former would make valuable additions to any ballet repertoire.

The First Minister of the Dance in the Kingdom of Revudeville seems a happy post to hold. The artists are employed 52 weeks in the year, they are paid for both holidays and rehearsals. There is a resident composer, Charles Rose. A resident wardrobe. A very good canteen allows visitors from the outside world. No wonder passp orts for permanent residence are hard to obtain.

P. W.

Keith Lester and one of the Windmill girls in his ballet Venus of the Doves; *one of the most successful ballets in Revudeville*

A Class on the unfinished stage of the Mercury Theatre in 1930. *On the stage, Marie Rambert instructing Prudence Hyman with Arnold Haskell helping. Seated from left to right: Robert Stuart (killed in an accident), William Chappell, Pearl Argyle, Frederick Ashton, Andrée Howard, Diana Gould*
*The photograph on right shows a class in progress to-day taking place in the hall immediately adjoining the theatre in Ladbroke Road, London, W.*11
(*Photo: Fox Photos*)

So you want to dance. 8

The Cradle still rocks

by ANTHONY COWPER

We are temporarily bringing to an end our monthly articles devoted to schools, and have selected the Marie Rambert School of Dancing to close the present series.

THE Rambert is one of the three schools in the country to have a permanent ballet company attached to it. This by itself is a matter of some distinction, but when in addition it is recognised, to use Anton Dolin's words, as " the cradle of British ballet ", it will be seen that this school holds a unique position among its fellows.

It was opened in 1920 (six years before Dame Ninette de Valois founded her Academy of Choreographic Art), and was originally intended to train dancers for the Diaghilev company. The studio in Ladbroke Road, a few seconds' walk from Notting Hill Gate tube station, is much the same now as it was then. However, an essential part of the building, the Mercury Theatre, once the home of the world-famous Ballet Club, now the stage for its successor, Ballet Workshop, was not added until 1931.

In writing of the Rambert School one has to resist the inevitable temptation to delve into Ballet history, to eulogise the past at the expense of the present. Marie Rambert's position in ballet is like a monument, a kind of Nelson's Column, and one can easily forget that this particular Nelson is still with us. There is, fortunately, abundant evidence of her presence : none is more persuasive than her school.

The school has two main functions. It trains dancers from scratch, to go into the Rambert company. It also provides professional classes for all dancers, much the same in purpose as any of the important London ballet studios. In addition to these there are the usual classes for children—which though usual in type are unusually good in quality—and the normal Cecchetti syllabus classes.

Now Madame Rambert is again more or less permanently in London (she once spent a lot of time on tour with her company) she does a large proportion of the school's teaching. Rambert, herself, is the pupil of both Cecchetti and Nicholas Legat. The staff also includes her daughter Angela Ellis, one of the directors of Ballet Workshop, who studied the Vaganova method for eight years under Vera Volkova.

Marie Rambert who together with Dame Ninette de Valois, is the greatest force in British ballet (*Photo: Bernard Bennett*)

No one can suggest that Rambert has not had full justice done to her as an artistic director and as " a pioneer of British ballet ". Nearly every book on the subject contains its own, sometimes almost ritualistic, panegyric. On the other hand her undeniable gifts as a teacher have been less highly spotlighted.

Ultimately all teachers must be judged on the quality of their pupils. In a sense this is grossly unfair, as obviously some teachers will have, according largely to luck, more naturally talented pupils than others. Nevertheless results, practical results seen on a stage, are the surest guide to a teacher's worth.

The dancers trained by Marie Rambert during the last thirty-two years speak for themselves. She has a quick eye for talent but she did not pick up ready-made dancers in some mythical choreographic bargain basement. She taught them. She was responsible for all, or at least a major part, of the teaching of Pearl Argyle, Andrée Howard, Maude Lloyd, Sally Gilmour, Paula Hinton, Belinda Wright, Margaret Hill, Harold Turner, Frederick Ashton, Antony Tudor, Hugh Laing, Walter Gore, Frank Staff, John Gilpin—the whole page could be filled print-deep in names.

Whether choreography can be taught or not is as debateable as the question of precedence between chicken and egg, but certainly no one can be a successful choreographer without the soundest of academic backgrounds. It is an interesting, even absorbing ,fact that every major British choreographer, apart from de Valois and Cranko, has come originally from the Rambert school.

School for theatre

How does she obtain these astounding results ?

In the first place her's is a theatrical school. Her prime aim is not the production of diploma winners or teachers, but the creation of polished theatrical artists. Technical accomplishment is her first consideration (she was after all one of the founders of the Cecchetti Society) but not her last.

It is symptomatic of her approach to dancing that in class she refers to the classroom floor as the stage. She tells her dancers to " look at the dress-circle ", rather than to keep their heads up. Always the theatre. No one is allowed to forget that only a short, narrow flight of steps separates her underground studio from the Mercury stage. A great deal of importance is given to the " repertoire " class, in which the students go into the theatre and learn the classics and ballets in the Rambert repertory.

This is a fine method of teaching but would be little more effective than any other if Rambert did not have special qualities as a teacher. She believes, and I think she has proved it, that " temperament " can be taught. Make the dancers do a little more than they know they can, curse them, cajole them, flatter them, push them. Then she can teach them stage-craft. Stage-craft is more essential to a dancer than technique, for without it technique goes for nothing.

Her classes have many original touches. Splits at the end of *barre* work, to develop

(*continued on page twenty-three*

School and the dancer

by JOHN GREGORY

Approach to Dancing 6

In this sixth article on the approach to dancing, John Gregory (Director of the School of Russian Ballet) considers the question of the part that schooling can play in a dancer's career.

HOW far is a school responsible for the creation of a dancer? To what extent can a school guarantee to produce a dancer? There can be no guarantee against nature's wiles; that is certain; but a school can shape and mould a dancer, it can impart knowledge, it can nurture technical proficiency, and elucidate the secrets of style and artistry. Favourable conditions of schooling will speed the dancer's progress and help him to a perfection which otherwise might evade him. Alone or in difficult circumstances the dancer can only find himself by labouring blindly, instinctively, finding perhaps in the end his eventual goal, but after long and dismal searches, and tortuous struggles with uncertainty.

The evolution of a dancer is an endless journey up and down *culs-de-sac*. In the end it is neither brain nor heart alone that succeeds, but rather in the slow process of assimilation a capacity for projecting feeling in movement, and a capacity to acquire and retain a perpetual grasp of those fine shades and subtle gradations of feeling.

Classical dance cannot be self-taught. It is not a natural form of movement. It is stylised form developed from many sources and finally rears itself in all its glory from a highly sophisticated culture. Its tradition and method can only be handed down from one generation of exponents to another.

The assimilation of dance technique will be largely by visual means. In the first place, by imitation of given gestures and movements, and after through repetition by absorption and analysis until the facility is acquired—and perfected.

In all the movements of dance the teacher must be able to bring to the pupils understanding, the particular devices of muscular flexion and tension, that make for ease and sureness of execution. Such lucidity of teaching brings many short cuts; and a great saving of wasteful physical expenditure.

The time has come when the teaching of dance should be organised scientifically and methodically. The development of a dancer should be planned and every aspect cared for; not only in the classroom; but on stage. It is necessary for the dance student to have continuous experience of the stage. Work in the class-room is a means to this end—not a means in itself.

In practical life it is seldom possible for the teacher to go through life with his pupils. He usually is not with them for more than a few years, at the best he is the inspiration of their formative years, he lays the foundations and sets the course.

To-day it is quite a fashion for dancers to pass from one teacher to another, from one studio to another. In a country like England it is often the best way of gaining a wide experience and knowledge. For when the pupil has absorbed all that one teacher can offer he passes on to the next, taking what he thinks is good, rejecting what does not suit him.

In my opinion the early years of a dancer's training should be in one teacher's hands, or at any rate in one school where one method is taught. To attempt to study (I would call it dabbling) with more than one school or one method would be unwise and unprofitable, for one method would quarrel with another and the pupil would be in danger of becoming confused and bewildered by conflicting theories.

The teacher should be like a guardian angel, ever at hand to serve the dancer's needs. He is the dancer's mirror; a mirror that reflects all his faults. In creating a dancer the teacher's work goes on to the end of the dancer's life. Yet he should not dominate the dancer's personality; there must always be a personal, an individual freedom of expression. The teacher should realise his potential dancer and draw out his personality.

In summing up we may say that the purpose of the school is to mould the dancer's body, and set the style, to cultivate taste, and open the way to artistic creative achievements.

Dancers you will know

ANITA LANDA

Born in Las Arenas, Vizcaya, of half Spanish parentage. She received her early training from Elsa Brunelleschi and made her debut with Esmeralda's Spanish company in 1948. *Joined the* corps de ballet *supporting Markova and Dolin in* 1949; *stayed on when this was merged into Festival Ballet. Creations: Pierrette in* Harlequinade; *Third Movement of* Symphonic Impressions. *Principal roles: the Mechanical Doll and Spanish Dance in* Casse Noisette; *the Doll in* Petrouchka; *the Young Girl in* Le Spectre de la Rose; *the Polovstian Girl in* Prince Igor; *the Waltz in* Les Sylphides; *the Fiancée in* Le Beau Danube.

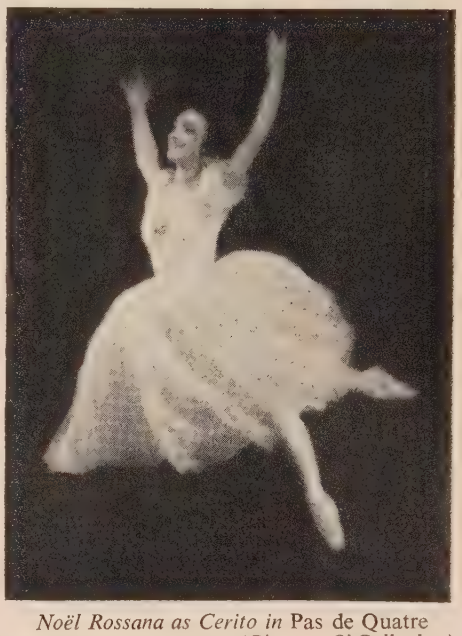
Anita Landa as the Ballerina in Petrouchka (*Photo: Gilbert Adams*)

ANITA LANDA has the great gifts of gaiety and vitality. She is probably better in character parts than classical, excelling in national dances. Her performances of the Polovstian Girl in *Prince Igor* have a kind of elemental vigour about then. The Doll in *Petrouchka*, probably her most important assignment to date, is a role in which it is dangerously easy to be competent, immensely difficult to be outstanding. Landa perfectly portrays the puppet nature of the part and does give some hints of the Doll's inhuman humanity. As the Fiancée in *Le Beau Danube* she plays sweet innocence most winningly, if a little knowingly, but the enchantment of the Young Girl in *Spectre* is a little beyond her range for the present.

NOËL ROSSANA

Born in Wishaw, Scotland. She was trained at the Cone Ripman School, and joined the corps de ballet *supporting Markova and Dolin in* 1949; *like Landa, she stayed on when this became Festival Ballet. Creations: Third Movement of* Symphonic Impressions. *Principal roles: Little Clara in* Casse Noisette; *Young Girl in* Le Spectre de la Rose; *Mazurka in* Les Sylphides; *the Fiancée in* Le Beau Danube, *Pierrette in* Harlequinade; *leading role in* Capriccioso; *Cerito in* The Pas de Quatre.

NOËL ROSSANA is a dancer of great charm rather than brilliance. She has a soft, well-rounded style and a sincere stage personality. Her dancing is easy and reveals considerable musical sensitivity—watch her as Clara in *Casse Noisette*. She may have a largely untapped ability for comedy, at least her pawkily amusing performance as Pierrette would indicate as much.



Noël Rossana as Cerito in Pas de Quatre (*Photo: O'Callaghan*)

Her most difficult test came during last year's London season when she took over from Danilova the part of Cerito in Dolin's delicious period piece *The Pas de Quatre*. Without being so devastatingly witty as the prima-ballerina, she danced it beautifully and did obtain that touch of austere reticence the part requires. **C.B.**

Modern English Ballet

FERNAU HALL

86 *Illus.* 3*rd Large Impression* 20*s. net*

"A valuable source-book" *Ballet Annual* 1951

"A scholarly book, full of facts . . ." *Ballet*

"His information . . . is unusually abundant" *Manchester Guardian*

"His comments . . . can seldom have been better done" *Public Opinion*

ANDREW MELROSE LTD., LONDON, W.1.

Ballet - for Student and Teacher

This is a comprehensive and richly illustrated introduction to ballet — a fundamental book by a Gold Medallist of the Royal Academy of Dancing, and a dancer and choreographer of distinction. Miss Gray discusses the basic steps and movements of the dancer, the 'language' of mime, and deals at length with choreography, music and décor. She then analyses Act 2 of *Swan Lake* to demonstrate her points, with particular reference to 'floor patterns' and mime. In 'Ballet Workshop' is such practical information as how to tie a ballet shoe correctly and how to make a tutu. The remarkable gallery of 114 photographs has been taken specially by Gordon Anthony to amplify the text. All who have seen the author's television programmes will know the calibre of her work.

BALLET for BEGINNERS

by Felicity Gray

Royal 8vo (10″ x 6¼″) 114 Plates. Price 12s 6d net

Phoenix

Published by Phoenix House Ltd 38 William IV St London, WC2
Obtainable from your bookshop.

New Books

DUSKY JOURNEY

Katherine Dunham's Journey to Accompong, introduction by Ralph Cook. Illustrations by Proctor Fyffe Cook. (Henry Holt, New York, $2.50.)

WHERE lies the real Dunham? Is she a star of the theatre, a hard business woman, a saviour of her people? Obviously she is a combination of all three but it is not easy to discover the nature of the woman who must lie (pulsate, would be a better word) underneath.

Her description of a trek to a Maroon village in Jamaica is rather a revelation. The reader can see in these day-to-day notes, an intense interest in humanity, a sense of humour, and an obvious desire to probe to the depths of racial problems and characteristics.

No white person would ever have the chance to enter so completely into the life, dances and customs of these almost extinct people. Few people would go to so much trouble. She has most graphically preserved, for ever, a segment of life which does much to explain certain facets of the Negro character.

The volume is most attractively produced. The typography and general lay-out reflect the warmth which it seems to exude.

HOW THE WHEELS GO ROUND

Ballet for Beginners, by Felicity Gray, with an introduction by Cecil McGivern, and 106 photographs by Gordon Anthony (Phoenix House, 12*s.* 6*d.*)

IT is curious that while we have bookcases full of volumes on ballet's history, in picture and prose, together with personal opinions on almost every angle of the art, there are remarkably few books to enlighten us on the basic mechanics. Felicity Gray's *Ballet for Beginners* series, on television, has been very popular. Television has rendered a most valuable service in presenting something to a great audience, which could not be possibly achieved in any other medium. Much of this has now been preserved in book form.

This is not a text book for the dancer, it is a guide book for the spectator. As such it serves its purpose most admirably. It contains almost all that the average audience should know and a careful study will lead to a greater appreciation of what the dancer has to perform with such apparent ease and grace.

The chapter on mime is very welcome but it could have gone even further and would certainly have been helped by having the photographs, of the various arm positions, placed beside the text. It is amazing how ignorant we are, particularly in England, of this oldest form of expression. Perhaps it might be possible, in the near future, to have a whole volume devoted to the subject.

Altogether this is a book which if people would read it carefully before venturing to the theatre, might stop some of the strange statements that are so frequently heard bandied around our foyers. On the other hand, it would also deprive us of much of our material for "Curtain Up!"

POTTED LIVES

Ballet Biographies, by Gladys Davidson (Werner Laurie, 15*s.*)

HERE is the Press Representative's dream. No need for them to burn-up the telephone wires any further, in their feverish search for details about famous dancers. No longer need we be subjected to this sort of scene :

The Telephone : "I am so sorry to bother you but I have been asked to do the publicity for the Magnum Ballet Company which is arriving in two hours' time. I know nothing about ballet as I have only dealt with performing seals, a flea circus, and the Soviet football team. This company seems to have some people by the name of Babilée, Nijinsky, Karsavina, Markova and Too-mann-ohvar. I do not expect you will have heard of them but as your magazine seems to have something to do with dancing, I thought you might be able to help me. This person Karsavina, for instance, is he a designer or composer?"

Me (after a considerable pause while I try to regain my breath and temper; also while I am trying to decide whether I should sound equally stupid and thus save trouble, or be polite and helpful which would mean several working-hours out of my day): "Of course I shall be delighted to help you. Babilée is married to Markova and they have two children, Nijinsky and Karsavina. Toumanova is their cousin and she helps out from time to time. I will get my secretary to type out all details and it should be ready when the company returns in two years."

So thank you, Gladys Davidson, for putting an end to all this. In future I will refer them to your book. I would only suggest that in the next edition you have the achievements, of the seventy-three artists, tabulated at the end of each biography.

P. W.

SADLER'S WELLS AT COVENT GARDEN

DIMMED SPANISH SUNLIGHT

THE sun which, at one time, shone so harshly and brilliantly on Massine's *The Three-Cornered Hat*, has become veiled. The revival at Covent Garden on Wednesday, February 27, was like looking at the old work through smoked glasses.

This was probably the first big ballet which truly reflected the atmosphere of Spain. The Russian choreographer stylised national dances and made the work something which gave a greater feeling of Iberia than did many of the choreographers born to the clatter of castanets and the rhythmic beat of *zapateado*. To-day, after thirty-three years, the work has little impact. All that remains is de Falla's wonderful score.

The company as a whole danced very well. The Miller was given by both Harold Turner (making some guest appearances) and Michael Somes. How difficult it is to follow in the steps of Massine ! The choreographer has always created certain roles that are completely personal —The Can Can dancer in *Boutique Fantasque*, the Barman in *Union Pacific*, The Hussar in *Beau Danube*, and the Miller in this work. There are so many little touches which are bound-up with his own particular style and physique that they must inevitably get lost when anyone else attempts these roles. Therefore any dancer starts off at a disadvantage. Turner used to give a very good rendering of the Miller but probably owing to the fact that he has not been dancing so much of late he seems to have lost much of his verve. Somes is new to the role so it is not fair to pass judgement. He looks very handsome and obviously has the right idea but he lacks the vital personality which is essential. It may be that in time he will develop an interpretation of his own.

WIVES OF THE MILLER

NEITHER of the Miller's Wives of Elvin or Grey was entirely satisfactory. The former looks very beautiful, dances well but the flirtatious nature of the lady does not fall naturally on Elvin nor did her heel-clicking and hand-clapping always appear to be in time. Grey (in her first attempt at the role) gave a performance which was a curious mixture of classical ballet and Spanish dance which had little to do with Massine. She did add, however, several small touches which have been lost for some years. She made a great deal of play with her skirt which revealed far too much white petticoat. The beautiful lament when the Miller's Wife crosses the stage diagonally, after the Miller has been arrested seems to have lost all the poignancy it used to have. What a curious mistake Picasso made in the design for this dress. All the other costumes have been so brilliantly stylised that it seems curious to have this black lace and satin confection, more suitable to Fanny Ellsler in *Le Diable Boiteux*, which is completely incongruous.

WHERE IS THE OLD FIRE ?

GRANT makes a lively Dandy and John Hart gives his usual lecherous old Corregidor. He could, I feel, be even more salacious and unpleasant. The six Policemen have completely lost their sinister air which may partly be due to their make-up ; they look like rather *chic* Nannies.

The *Olés* and hand-clapping which are heard before the curtain rises are very tame but then it is doubtful whether there is much point in them without the grey drop-curtain. The setting has been entirely re-painted but the subtlety of the colours has vanished, they are dead and lifeless.

What has happened ? The choreography is mostly there and Sokolova worked hard to preserve what she remembers. The dancers interpret the remnants as well as they are able. Maybe it is the absence of Massine himself that has made such a change. Maybe it is the fact that we have had such a flood of Spanish dancing that any novelty has worn off, but people should not confuse or compare this work with any of the genuine creations from Spain, they are something entirely different. It all seems to add up to the sad fact that this work, for the moment at any rate, has had its day.

NEW CAST IN SYMPHONICS

THE revival of *Symphonic Variations* on March 10 showed some dancers new to the ballet. Rosemary Lindsay took over the Fonteyn role and when she has had time to polish it up this may be one of the best things she does. She is not so good in the moments of repose ; it is not easy to stand on one side of the stage and look as though you are still part of the ballet. It is such things which make Ashton's work so much better than most of these transmutations of music into dancing. He uses his stationary dancers to make a perfect composition and Fonteyn, when she dances this role, always makes these quiet moments have a meaning.

John Field in the Michael Somes role danced and partnered extremely well but the particular emotion has escaped him.

This work has been so beautifully designed by Sophie Fedorovitch that it is a pity that it is nearly spoilt by the upper half of the three men's costumes. The draped front of their shirts makes them look like rather daring matrons at a Kensington tea-party. If they cannot make up their bodies (and this is understandable as it would probably come off on the girl's white costumes) then it is better they should be covered.

Violetta Elvin as the female Tiresias in Ashton's Tiresias *(Photo; Derek Allen)*

ELVIN IN TIRESIAS

ON the same evening, Violetta Elvin danced the female Tiresias. Her interpretation was so different from Fonteyn that it upset previous conceptions of the role. She was beautiful rather than enigmatic, voluptuous rather than brilliant. It probably matched the earthiness of her male self (Michael Somes) better than Fonteyn but much of the mystery had gone. However she still made the acrobatic *pas de deux* one of the most exciting things that Ashton has created for years. It is probably more a matter of getting used to an approach so far removed from Fonteyn's. It is hard to know exactly what sort of a person Ashton and Lambert intended this woman to be. Elvin does not, in any way, alter the basic structure of this middle scene.

FONTEYN RETURNS TO BEAUTY

WHAT a star cast turned up for Fonteyn's return as Aurora in *Sleeping Beauty*! It is almost a year since we saw her in this role which she has almost made her own. There seems little point in wasting more space in weaving webs of words around her performance.

Was she as good as we remember? Except for a little initial nervousness, most certainly. Was she better than ever? The thing that makes Fonteyn a great artist is that she appears to add something to her every performance. The three acts in which she appears are now quite definite. In the Spell scene, she is youthful, gay and slightly timid. In the Vision scene she is lyrical and elusive. In the Wedding scene, she is glittering and triumphant. In spite of these almost watertight compartments, she has managed to give the character a continuity so that one gets the feeling of Aurora being a real person.

Beryl Grey makes a beautiful Lilac Fairy. She has overcome the disadvantage of her height in a remarkable way. Her breadth and warmth make one forget how physically unsuited she is for the role. Of the other fairies, Pamela May was particularly good as the Fairy of the Enchanted Glade. Elvin was a Bluebird, and Powell gets better and better as Carabosse. Could one ask for more? Yes, a little more understanding of the dual role of Queen and Countess. Gerd Larsen played the former like an eighteenth century tragedienne and the latter like a leading lady in an Edwardian operette. It is no good bringing Julia Farron off her throne if there is nobody capable of following in the Royal line.

FOUR NEW LEADS

IT was a bold experiment to hand over the leading roles in three ballets to new people. It is such experiments which makes ballet interesting.

On March 26, Peter Clegg danced Donald in *Donald of the Burthens;* April Olrich, Doll in *A Mirror for Witches;* Alexander Grant and Anne Heaton, the Miller and his wife in *Three Cornered Hat*.

The role of Donald is not a strong role and it is doubtful whether anybody could make much of it. Clegg danced its intricacies with verve and polish, the rest of the company (except for Beryl Grey as Death) seemed to lack these qualities on this particular occasion.

This work appears to be one that should not be seen too often, its many weaknesses become only too obvious.

Olrich makes a very different Doll to the creator, Anne Heaton. She gives a most sensitive performance which, at the moment, does not entirely project. She has the ideal features for a witch and it is not easy to imagine her as ever being an ordinary mortal. It is in the actual dancing, such as the *pas de deux* in the forest, that she rather lacked strength.

After all these years, it seems extraordinary that anybody could bring something new to Massine's *Three Cornered Hat*, yet Grant and Heaton have turned it into the domestic tragi-comedy that Martinez Sierra must have intended. Better to forget one ever saw Massine, Karsavina or Tchernicheva and start off afresh. Grant is not flexible like Massine, Heaton is not a brooding sullen beauty like Tchernicheva. They are a charming young couple with all the usual weakness of youth. They certainly need more time to rehearse and to develop ideas; Grant's make-up is far too exaggerated. But if Sokolova can continue to instil her knowledge into them and they can build-up their own interpretation, it looks as though the survival of this work may lie in their hands. Their performance somehow brings the whole ballet back into line.

P. W.

FUTURE PLANS

AFTER their two-week season in Portugal, the company returns to the Royal Opera House until the beginning of July when they go for their holidays.

Frederick Ashton's version of Delibes' *Sylvia* will probably be given in September. The settings and costumes are being designed by Robin Ironside. There seems a possibility that John Cranko will create a two-act ballet for Christmas.

Next month we shall feature the new Cranko work, *Bonne-Bouche*, which had its *premiere* on April 4.

THE rumour persists that Galina Ulanova, the great Soviet ballerina, is to appear at Covent Garden as a guest artist. Our continual attempts at discovering if there is any truth in this possibility have not born much fruit. On the other hand, they have not been emphatically denied. It is obvious that there must be many difficulties in arranging such a visit; and if the example of last year's Florence Festival is anything to go by, we shall probably never know whether she is coming until she actually arrives in this country. There is no visiting ballerina who would be more welcome or cause such interest. If there is the slightest truth in the rumour, we should probably see her sometime during the summer in *Giselle* and also in a programme of short works. We give you this unconfirmed information for what it is worth.

The Sadler's Wells Ballet in the finale of Massine's Three Cornered Hat. *The revival of this work is reviewed on page twenty-one. The photograph gives some idea of Picasso's decor* *(Photo : Richardby)*

FESTIVAL BALLET

THE Stoll Theatre now seems to be the recognised London home of Festival Ballet. The season which opened on March 18 had Tamara Toumanova as guest ballerina in place of Alicia Markova who is in America recovering from a foot injury.

It seems hard to recognise this as being the same company that only had its first London season eighteen months ago. No longer is it a collection of dancers surrounding two famous dancers, it now has its right complement of stars, soloists, and a fine *corps de ballet*. It could do, however, with a considerably revised repertoire.

FIRST IMPRESSIONS

LICHINE'S *Symphonic Impressions* opened the programme. This work, to Bizet's only symphony, occasionally plumbs the depths of banality, but it did show how much the company had improved. In the first movement, Anita Landa revealed a new slickness and she was well partnered by Geoffrey Webb. Krassovska and Briansky danced the difficult *pas de deux* in the second movement with its interminable series of *rond de jambe*. Both these dancers were seen to better advantage later in the programme. Louis Godfrey (in a new costume) seemed to fit better into the third movement than did Trunoff who created it. The high spot of the ballet was the dancing of Belinda Wright and John Gilpin in the final movement. They were so gay, so full of life, that the absurdity of what they had to dance was forgotten.

It is a new place for Act I of *Swan Lake* in the middle of the programme but it was right for presenting Toumanova for the first time with an English company.

THE BLACK PEARL RETURNS

THIS "Black Pearl of the Russian Ballet" has a number of faults. She is not well-placed, she has an ugly habit of preparation from second position, and she has several mannerisms. All these things would be enough to kill one's appreciation of most dancers but Toumanova is such an artist that her other great qualities force one to forget them. She has an almost staggering beauty both of face and body. She invests every movement with poetry, and yet technically she is probably as strong as any living ballerina. Above all, she has that Slav warmth and inner-fire which is what used to give the dancers of the Diaghilev company a quality almost unknown to-day. The presence of such an artist is quite invaluable to any English company.

Her Odette was quiet and lyrical. None of her famous tricks were brought out and it was a pleasure to see both her and the company do justice to this act which when given out of context, is so frequently thrown on. She was gallantly partnered by Dolin who did not dance the male variation owing to his knee injury. There were several innovations in the choreography which, at moments, looked as though they had been done by Balanchine. No particular harm when the ballet is given in this way but it would not be excusable in a full-length version. Variations on the truth do not matter, provided we can still recognise and remember where the truth really lies.

GLITTER AND GILT

THE Black Swan *pas de deux*, from the next act, was given with all the brilliance it deserves by Krassovska and Gilpin. Seldom have either of them danced better. It was exhilarating to see two dancers "give" as they did on that particular night. She started to travel a bit in her *fouettes*, but everything else she did showed a new surety and attack. Gilpin has wonderful elevation, he partnered excellently, and his *batterie* has vastly improved.

If Toumanova held back her tricks in *Swan Lake*, she brought them all out in the *Don Quixote pas de deux*—and then some. My better judgment tells me that it was all wrong, my sense of the theatre tells me that it was most exciting. She seems to have the ability to laugh at herself. Eyes flashed, hips were wriggled, curtseys were deeper, toes were stood on longer. All wrong of course but actually a lot of fun. Let us hope she will show us how it really should be danced and how she can do it better than anyone else. Briansky brought the house down with one of the best danced variations we have seen.

After all this, the revival of *Scheherazade* came as an anti-climax. The company, and particularly Trunoff as the Gold Slave, gave it all they had. But one wonders if the work really has anything for a present day audience. The setting was faithfully reproduced except for two important points—the perspective of lamps and perspective of doors at the back. This together with far too bright lighting caused it to lack any depth. We shall write more about this ballet in our next issue.

P. W.

TIGHTENED NUTCRACKER

THE great improvement in the company, so evident on the first night of the season, was again apparent during their second programme.

Their production of *The Nutcracker* has undergone many minor changes since its first performance at the end of 1950. The version now arrived at is presumably definitive. The Prologue, the children's party, has been tightened-up so successfully that what was once something of a bore is now entertaining. The miming is better produced, while the small solos and the various party dances are neatly merged into the general framework.

The choreography for Act I, the land of Snow, compares well with Ashton's version for the Sadler's Wells Theatre Ballet. Neither the Snowflakes *ballabile* nor the dances for the Snow Queen are quite so well arranged, but the Festival production gains considerably in not reducing the Nutcracker Prince to the status of a Covent Garden *porteur*.

The Act II, the Kingdom of the Sweets, apart from the famous *pas de deux* and Gopak, both of which are presented exceptionally well, is not very brilliant choreographically. The production very sensibly introduces cavaliers into the *corps de ballet*, even so the dancing arranged for the *ensemble* is a little dull.

George Kirsta's decor and costumes, though preferable to those designed by Cecil Beaton for the Theatre Ballet, are still the Achilles heel of the production. However, the most disappointing of these, the last Act, has been replaced by a new decor by James Wade. This is more pleasing than the old but, like all the recent decors for this Act, obtusely avoids the introduction of sweets into the design. In view of the continued obstinacy of designers and the popularity of the score's concert hall version, perhaps companies should, cutting their losses, rename this Act, "The Kingdom of the Suite". Until that time a very literal touch of the chocolate-box is urgently required if the set is to live up to the reputation given it on the programme.

TOUMANOVA IN SNOW AND SUGAR

TAMARA TOUMANOVA was the seventh distinguished ballerina to assume the dual role of Snow Queen and Sugar Plum Fairy for the Festival Ballet Few, if any, of the roles she has danced in London since the war, have shown her to better advantage. Particularly in Act I, she danced brilliantly.

Relinquishing her command of the grand mannerism, forgetting her natural pride in her extraordinary equilibrium, she found a kind of intense simplicity which, were it always hers, would confound her denigrators Much of her dancing in the last Act had a fine *brio*, but some of it was a little disfigured by the undue preparation to her turns, and a slight tendency to droop her shoulders and drop her head.

John Gilpin's Nutcracker Prince was a very good performance, marked with elevation and elegance. His soft, lithe style perfectly suited the choreography. He showed fine musical sensitivity and easy control; his partnering was remarkably improved. Technically his dancing is now much more of a level: certain weaknesses (*e.g.* the finish of his double-turns and a lack of clarity in his beats) have been removed.

The company supported the principals extremely well. The Prologue contained quite a number of interesting character studies, including Nicholas Beriosoff's Dr. Drosselmeyer. Monica Leigh made a charming Clara, while the wooden-jointed Mechanical Dolls of Anita Landa and Keith Beckett, and the sulky Fritz of Graeme Anderson were all performances that have improved with time.

Apart from the *pas de deux* the high-light of the last Act is Vassilie Trunoff's Gopak. He looked like a character from a brightly coloured Russian fairy-book, and danced with immense enjoyment and vigour.

The rest of the divertissements are not up too much in themselves, but were well performed. Keith Beckett and Geoffrey Davidson were two velly funny Chinamen, and Anita Landa and Louis Godfrey brought more gusto to the dear old Spanish number than it really deserves.

DROOPING ROSE, DYING SWAN

IT was a mistake for Gilpin to attempt *Le Spectre de la Rose* immediately after *The Nutcracker*, as he was not able to do himself full justice. Belinda Wright made a spectral partner for him.

Toumanova's *Dying Swan* was restrained. She did not give the dance, Fokine's most poetic conception, the pathetic fragility of Markova, but her trembling *pas de bouree* and imperious arms (this one was a Dying Swan-Czarina) had their own beauty. Seeing her dance like this, and as the Snow Queen, makes one wonder why she does not always exercise firm discipline over her celebrated temperament.

LIVELY POLOVSTIANS

THE company's production of *Prince Igor* is quite easily the best since the war. Trunoff's Chief Warrior, far better than last season, was still more impressively danced than characterised. He did not dominate the scene as he should, one was not always conscious of his brooding presence. However he danced so magnificently that it seems unkind to carp at this nevertheless far from trifle. As the Polovstian Girl, Landa danced like a mild dervish; Daphne Dale made an attractive, rather than seductive Captive Princess.

When all is said and done the success or failure of this work depends on the *corps de ballet*. The company rose to the occasion with a nobility that a few short months ago would have been beyond them. In this, as in everything, they possessed a splendid unity, but were not a mere colourless background to the principals. They danced really hard all the time, with unfeigned enthusiasm Dolin, Nicholas Beriosoff the regisseur, Eileen Baker the ballet-mistress, and the dancers themselves, have all done a very fine job of work.

Two small requests. Could not the magnificent Roerich decor be hung better? it had creases in it; and must there be so much red light at the beginning? it looks more suitable for Don Giovanni's exit than for the Chief Warrior's entrance.

C. B.

LICHINE'S ABSTRACT BALLET

ON March 25, Lichine's *Concerto Grosso en Ballet* had its London premiere. This is the second work to Vivaldi's concerto that we have had in the past few years (the first being Andrée Howard's *Ballemento* for Metropolitan Ballet).

This new version is good for Festival Ballet and led by Belinda Wright and John Gilpin, it was very well danced. We seem to have seen it all before from Balanchine, Nijinska, and Ashton. It must be confessed that these class-room excursions, against a cyclorama and in practice costume, are getting rather a bore. There is a certain amount of emotion in the second movement but there are times when it bears a strong resemblance to Balanchine's *Serenade*.

Perhaps one should not complain when it reveals the dancing such as we saw from Wright and Gilpin but let us hope that we are not to see many more of these works which eliminate "theatre" from ballet because it will cause the art to become sterile.

Cyd Chirisse and Gene Kelly in the Imagination ballet from the new M.G.M. musical film Singing in the Rain. *This is longest dance sequence in the film and is given to a selection of tunes on the theme of Broadway* (*Photo: M.G.M.*)

SADLER'S WELLS THEATRE BALLET

AFTER their six month tour of the United States and Canada, the company return to their own home on April 24. They are to give four performances a week and the opening programme is *Coppelia*.

The tour can generally be considered to have been a very great success. In some of the major towns they suffered from comparison with the Sadler's Wells Ballet, this was particularly so in New York but even the critics could not keep the people away; the Warner Theatre, anyway far too big for a company of this size, saw large and enthusiastic audiences each night. Every-one will be glad to see them back in this country again.

The next new creation will be given during the Edinburgh Festival. The choreography is by John Cranko, to the music of John Gardner. De Valois' *Rake's Progress* is also going into the repertoire of the company.

INTERNATIONAL BALLET

IN a two thousand year old arena built by the Roman Emperor Diocletian, International Ballet will give six performances from August 9 to 17. The Municipality of Verona have invited them as part of their annual open-air opera season. They will give *The Sleeping Princess* and *Swan Lake*. *Gaiete Parisienne* will also be given on the same nights as the performances of *Cavalleria Rusticana*.

Mona Inglesby has now recovered from her long illness and is scheduled to return to the company as its principal ballerina, when they re-open in Derby on April 28.

Vladimir Brosko has left the company and is now working in Paris. So also has Luis Nieto who was engaged to dance all the Spanish roles in the repertoire.

THE RAMBERT SCHOOL

continued from page eighteen.)

suppleness and elasticity; an exercise consisting of *réléves* followed by a *changement* to make the students feel the difference between *ballon* and elevation. She is continually striving to get her pupils "feeling" the dance, so they not only know what to do, but how and why to do it.

Then, rising above all the factors contributing to her success as a teacher, is the personality of Rambert, herself. Rambert just happens to be one of those people who can teach supremely well. Had she a mind to it she could teach anything from Higher Mathematics to Ice Hockey.

The genuine tutor is born not made. They are those who can act as an inspiration to their students, communicate their own enthusiasm, expound their theories. They are those who can do more than present knowledge to be sucked up like a sponge, they can creatively mould the minds, and in this case, the bodies of their pupils. Rambert is of that company.

TELEVISION

continued from page ten.)

having a few artists who were able to invest her work with personality.

Cherry Clarke has a flair for Spanish dancing which was in keeping with the mood of *Espana* and June Leighton danced to Bach's *Toccata and Fugue in D* with aplomb. Audrey Turner, in the *Empress of the Pagodas*, is the ideal dancer for television work. Her shortness, which might be a disadvantage in a large theatre is favourable to a small screen. The closeness of the television camera only serves to show up her neat footwork and her expressive face and body.

This sort of programme is obviously necessary to exercise a producer's invention and technique but care should be taken that his preoccupation with these should not rob the production of its effectiveness.

GISELLE ENDS BEGINNERS

THE "Ballet for Beginners" series made its final bow on March 19th, with an explanation and a performance of the second act of *Giselle*. It contained some mime and some very beautiful poses which are excluded from other productions, although they figure frequently in nineteenth century prints.

This gave Domini Callaghan an opportunity to indulge her appreciation of the Romantic style. Her soft dancing and broken wrist-line were very much in period and the whole atmosphere of her performance was in keeping with reproductions of early Giselles. She was one of the few dancers that have, in the second act, conveyed Giselle's regret at being a spirit unable to exercise a will of her own and at the same time show concern for the fate of her former lover. Michel de Lutry's performance as that lover, Albrecht, was handicapped by his lack of the line and bearing of a *danseur noble*. Although he danced and mimed with great strength and sincerity he was unable to appear a love-lorn fairy-tale prince. As Myrtha, Queen of the Wilis, Joan Tucker was, until near the end of the act, rather too kind and pleasant to represent the power of mysterious evil at work on the unfortunate lovers. Only in condemning Albrecht to his final dance of death did she achieve the majesty befitting a queen.

Philip Bate's production contained some lovely effects. The strong shadows cast on to the stage by the Wilis gave a feeling of moonlight, and were most beautiful to look at. Only the shots of Myrtha and Giselle, when transparent, failed to come off owing to the fact that they made the ground row behind them look hard and artificial.

The *corps de ballet* was excellent in timing, position and in discipline, as it has been in all this series; and those artists who have marched around and mimed so well in the explanatory introductions have done great service to ballet in general in making it clear and simple for a new audience.

The television department should now reproduce both acts of *Giselle* as presented in "Ballet for Beginners", and the directors of ballet companies would do well to give them their closest attention.

Jeffrey Solomons

The Spanish dancer, Pedro de Cordoba, who is such a hit in the revue, Excitement, *at the London Casino* (*Photo: Harcourt*)

Dance and Dancers . . . . ABROAD

PARIS FESTIVAL

ACCORDING to recent programme releases for the Masterpieces of the XXth Century, ballet will be an important part of this festival, taking place under the auspices of the Congress for Cultural Freedom and designed to show the creative powers of Western culture in this century.

Twelve works will be performed by the New York City ballet. Three of these: *Firebird*, *Orpheus* and *The Cage*, all to Stravinsky's music, will be conducted by the composer himself.

Two new ballets, *Cordelia* and *Coup de Feu*, have been commissioned especially for this occasion by French composers Henri Sauguet and Georges Auric. They will be performed by the Marquis de Cuevas' company.

Cordelia is choreographed by John Taras after a synopsis by the composer, with decor and costumes by Jacques Dupont.

Aurel Milloss is responsible for the choreography of *Coup de Feu*. It is based on a scenario by A. M. Cassandre, who is also doing the sets.

The New York City ballet will show two works by Jerome Robbins: *The Cage* and *The Pied Piper* to the score of U.S. composer Aaron Copland.

The programme comprises one work by Antony Tudor, *The Lilac Garden*, with Cecil Beaton's decor.

The rest of the nine works are—as could well be imagined—more or less by Balanchine. Of the more recent ones, they include Ravel's *La Valse*, Hindemith's *Four Temperaments*, *Bayou* to Virgil Thomson's score and Dorothea Tanning's decor, and *Til Eulenspiegel*, based on the old German tale to the music of Richard Strauss.

Of his older works, the *Bourree Fantasque*, *The Prodigal Son*, *Orpheus* and his *Firebird* version will be shown; along with the Balanchine/Ivanov version of the *Swan Lake* with Cecil Beaton's sets. As the most traditional work, this will open the programme.

CONSIDERING the purpose of the Festival, a more representative selection of choreographers would have seemed desirable as well as feasible, *e.g.* considering the recent success the New York City Company has had with *Picnic at Tintagel*, an all-English affair by Ashton-Bax-Beaton.

As all the arts, however, will be represented at this unique festival—theatre, music, painting (together with literature and philosophy)—the place of choreography in the total picture must by necessity be limited. On the background of an unprecedented concourse of art and learning, ballet will be viewed and given a share of attention indicative of the rank it has attained among the creative efforts of this century.

The committee of cultural freedom was born in West Berlin in 1950, at a meeting between artists, authors and thinkers of the free world. The idea of uniting leading western intellectuals in their common responsibility, conceived on the eve of the Korean war, grew fast and spread throughout the Americas and Europe. With the festival in May, the committee hopes to demonstrate the spiritual and intellectual vitality of the ideas we are in the process of defending.

The names of the works, ensembles and soloists mobilised for the occasion are impressive: Covent Garden Opera (with *Billy Budd*); Stravinsky's *Oedipus Rex* staged and narrated by Cocteau; the Boston Symphony Orchestra, conductors Charles Munch and Bruno Walter. Among the poets present to discuss literary and philosophical problems will be W. H. Auden, Arthur Koestler and Ignatio Silone; and among the names of philosophers to preside over these afternoon sessions, we find Bertrand Russell, Jacques Maritain and John Dewey.

The array of names and performances is much longer. In view of that, the sponsors have definitely had an open eye for the importance of ballet in giving it the role it deserves as a meeting place for music and the visual and plastic arts.

Erik Pierstorff

BALLETS
JANINE CHARRAT

DURING April, the company toured North Africa, playing in Algiers, Oran and Tangier. At the end of April they go to Florence to take part in the Florence Festival. During this season, Charrat's *Orfeo* will be revived. This has music by Roberto Lupi, settings and costumes by Leonor Fini. A photograph of the work appeared on page twenty-five of our March issue.

There is a possibility that this group will come to England later in the summer.

NEXT month, Erik Pierstorff will send more news of the ballet in France; his article on *Les Caprices de Cupidon* for the Paris Opera, together with photographs, will be featured in our "New Ballets".

AUSTRALIA

THE BEAUTY IN SYDNEY

THE Borovansky Ballet opened their Sydney season at the Empire Theatre, on February 1, with a full-length production of *The Sleeping Princess*.

On the opening night Peggy Sager danced Aurora, partnered by Miro Zloch as Florimund. I was unable to attend the opening night but went to the second performance danced by Edna Busse and Paul Grinwis, the matinee cast being Kathleen Gorham and Charles Boyd. These six principal dancers alternate in the leading roles, and the Lilac Fairy is performed by either Dorothy Stevenson or Phyllis Kennedy.

I was rather disappointed in this presentation as I had hoped for something much more spectacular. The choreography of Miro Zloch, who was responsible for the production, was unimaginative, and, apart from their dancing in the Vision Scene, the *corps de ballet* was badly drilled.

Zloch has a regrettable tendency, when confronted with four or six members of the *corps*, to make them link hands, bend their heads, and prance off straight into a routine distressingly reminiscent of the Dance of the Little Cygnets. This happened several times in the production—the Fairy Attendants in the Prologue, Aurora's friends in the Birthday Act, the Duchesses (yes, even the Duchesses) in the Vision Scene and yet again in the final act !

SOMETHING NEW, SOMETHING OLD

THE costumes are by William Constable, the company's Scenic Director, but are not quite up to his usual high standard. Most unfortunately some of the costumes used in last year's production of *Aurora's Wedding* had to be utilised again ; these looked rather shabby and in need of a clean.

Sandra Vane as the Queen wore a peach satin dress with a robe and train of pale pink velvet, the colours did not blend well in any case, but both were killed by the harsh lighting. The King was dressed in a short brown jerkin of a cloth not unlike that used in the cheaper type of velveteen rugs. In the circumstances they hardly looked regal figures. Two of the most attractive costumes in the Prologue were the blue and white dresses worn by the Nurse attendants to the baby.

The entry of Carabosse, in her coach drawn by rats, was well produced and Carabosse's mime a joy to watch.

BALLET WORKSHOP

"A new hope for ballet" (*Dance and Dancers*, March 1951)

Every month Ballet Workshop presents new and experimental ballets at the Mercury Theatre. Here the choreographers of the future work out their ideas and prepare themselves for the day when the work of the older generation of choreographers (also trained at the Mercury Theatre in the days of the Ballet Club) ceases.

At Ballet Workshop will be found signs of a future in English Ballet.

Full details of membership and programmes from
The Secretary : BALLET WORKSHOP, MERCURY THEATRE, LADBROKE ROAD, W.11

MISS BLUEBELL

of 27 Rue Marbeuf, Paris, 8 requires immediately
TALL ATTRACTIVE DANCERS FOR INTERESTING CONTINENTAL ENGAGEMENTS

Write to : **John Keet, (London Representative), Faraday House, 8-10 Charing Cross Road, London, W.C.2. Telephone Temple Bar 0495, 9719**

The World's Greatest Bookshop
FOYLES
*** FOR BOOKS ***
New and secondhand Books on every subject
119-125 CHARING CROSS ROAD, LONDON, W.C.2.
Gerrard 5660 (16 lines) ✱ *Open 9-6 (inc. Sats.)*

SLIM in six weeks or—money refunded

Revolutionary bath treatment—nothing to take internally, no exercises, no rigorous dieting. For free booklet (in plain envelope), attach name and address to this advert, post to SLIMSWIFT (Dept. S146). 3 Grand Parade, Brighton.

Cecchetti Teachers

LONDON

NESTA BROOKING St. Mary's Hall, Oppidans Mews, N.W.3. MAI 4197
FRANCIS GARRATT 3, Methuen Park. Muswell Hill, N.10. & Enfield. TUD 7676
CAROL HILL 61 Old Park Road, N.13. PAL 8449 and 4714
DULCIE PYNE 63 The Ridgeway, Chingford, E.4. Silverthorn 1722
MARGARET SAUL 52a Philbeach Gardens, Earls Court, S.W.5. FRO 3554
BETTY VACANI & BETTY HANES 157, Brompton Road, S.W.3. KEN 6110
LAURA WILSON 43 Broadhurst Gardens, N.W.6. MAI 3467
HELEN WOLSKA 40 Warwick Avenue, London, W.9. CUN 9326
MARJORIE WRIGHT 25a Cannon Place, Hampstead, N.W.3. HAM 7717

PROVINCES

DIANA BARKER Potters Bar High School, Middlesex. Tel. 2402
IRIS BROOKS Southwood Lodge, Newbury. Phone 481
IRIS COOK The Links, Station Drive, Kirby Muxloe (349) & Granville Hall, Leics
MARGARET CROSS 16 Osborne Rd., Newcastle-on-Tyne, 2.
VERONICA DICKINSON Nelson Lodge, Nelson Road, Southsea. Tel. 2207
RITA EMMERSON 23 Towncourt Cresent, Petts Wood, Kent. Orpington 1771
HILARY FRY Horton, Port Eynon, Swansea. Port Eynon 212
MARIAN LOMBARD Corn Exchange, Chichester. Phone 3363
ELIZABETH NELSON 2 Salisbury Road, Hove, 2.
LILIAN ROSSER Barrie House, 12 Meyrick Park Crescent, Bournemouth.
LILIAN THOMAS Sleepersdelle, Sparkford Road, Winchester. WIN 3514
KATE WALKER School, Temple Hall, Weybridge, Surrey. WEY 1007
ELIZABETH WEAVER The Mapless Upway, Weymouth and Nora Atkins School of Dancing, Belfast House, Gervi, Place. Bournemouth.
VIOLET WHITE School of Professional Ballet, Wilts. London. & Trowbridge 402
KATHLEEN YATES 24 Chichester Rd., East Croydon. Phone 2980

DANCE MAGAZINE

★ **Dance Magazine**
America's finest dance periodical · Informative Educational · Stimulating
Complete and lively coverage of news · reviews · superb photos and articles by foremost authorities · A dance treat . . .

★ **For year subscription send 29/- to Rolls House Publishing Co . Breams Bldgs London EC4**

Modern Dance

ERNEST BERK Shaftesbury Avenue and 72 The Grampians, W.6. SHE 4773
LILIAN HARMEL 48 Elsworthy Road (off Avenue Road) N.W3. PRI 3500
HILDE HOLGER 27 Oval Road, Regents Park, N.W.1. GUL 6822
✱**STELLA MANN** 8 Netherhall Gardens, N.W.3. HAM 9317

Spanish Dancing

✱**LALAGIA** 48 Kensington Mansions, Trebovir Road, S.W.5. FRO 6151

Tights & Tutus

✱**L. & R. ADAIR** 33 Old Compton St., W.1. (opp. Gamba). GER 7043

Theatrical Materials

✱**EMPEE SILK FABRICS** Commerce House, 45 Middlesex St., E.1. BIS 7464

SMALL ADVERTISEMENTS

SPANISH DANCING. Mary Boldero has evening classes at the Dinely Studios, W.1. for professionals and amateurs. For particulars write to 15 Marylebone Road, N.W.1.

The children were very well drilled as the rats, I believe they came from leading ballet schools here. Dorothy Stevenson was delightful in her Lilac Fairy variation, while, although their costumes seemed insipid, the other Fairy variations were adequate.

BEST IN VISION

AND so on to the Sixteenth Birthday and Edna Busse in the Rose Adagio. Edna Busse is physically ideal for the role of Princess Aurora, being small, fair and dainty. She was one of Madame Borovansky's first pupils and gave a very creditable performance, her miming in the needle prick episode being excellent. Carabosse's exit in this act was spectacular—a bang, a puff of smoke, and away went a model of the wicked fairy on a broomstick !

The Vision Scene decor was not Constable's best and certainly did not live up to the standard of the Palace Scene. A few trees, green banks and the blue waters of a lake ; the whole conception rather picture-postcardish. The Lilac Fairy entered on a royal barge (or fairy float) to disturb the reverie of the Prince.

The ballet of the visionary wood-nymphs was quite the best *ballet blanc* that Borovansky has given, and the dancing of the *corps de ballet* was much improved in this scene. After Princess Aurora and Prince Florimund had played " touch " amongst the two lines of the *corps de ballet*, the Lilac Fairy re-appeared and led the Prince to her boat, an action that savoured a little too much of *Swan Lake* for my liking.

UNEVEN DIVERTISSEMENTS

MOST of the divertissements in the last act we had seen the company give before in *Aurora's Wedding*. Puss in Boots and the White Cat, one of the numbers previously omitted was now included. I am not certain who danced it on this occasion (cat-masks and " either . . . ors " on programmes do not make for identification) but they were both extremely good.

Miro Zloch and Phyllis Kennedy danced the Blue Birds. Kennedy lacked the sparkle and finish associated with this role, while Zloch has unfortunately lost that speed and lightness which I so much admired last year. He is far heavier—possibly too many Australian steaks and eggs !

Colleen Campbell and Jack Manuel again danced Red Riding Hood and the Wolf with their usual zest. Once again Borovansky has included the Chinese Dance from *Casse Noisette*, calling it the Mandarin and the Porcelain Princesses. However, we must consider ourselves lucky that he did not introduce the Sugar Plum Fairy this time, but restored to Aurora her proper solo.

The Three Ivans led by Bruce Morrow were full of *joie de vivre* and deserved the fine reception they received. Paul Grinwis was an excellent partner in the *pas de deux*, skilfully steering his Aurora through the fish-dives. And so to the Grand Finale, and later, like Mr. Pepys, to bed.

As a tail-piece I simply must quote the comment of one newspaper, who cheerfully announced that Zloch was responsible for the first production of *The Sleeping Princess*. If they mean the Diaghilev Production at the Alhambra he must have been a child prodigy, and if they mean the Maryinsky production . . . well ! Newspaper reports are not checked here apparently.

Doreen Todd.

Karl Heinz King giving a Sword Dance *in the Open Air Theatre in Cologne. This young German dancer, who has trained in England, is the subject of an article in column three (Photo: Heinen)*

DENMARK

AFTER more than seven months without any new ballet, The Royal Theatre, on March 22, presented David Lichine's *Graduation Ball*. After all the difficulties that the theatre has passed through, it would be thought that the first new work might give some idea of what the future artistic policy is to be. If this ballet is an example, then it is a sad state of affairs. The company already has *Beau Danube* and no two ballets could be more alike.

It seems a pity that, if Lichine had to come all this way, he could not create some other work. One is inclined to think that the reason for this choice was because it would be popular with the public.

The ballet is, nevertheless, charming and had a very big success. A young dancer, Mette Mollerup, was outstanding as the second Junior Girl; her performance being light and witty. Fredbjorn Bjornson received much well-deserved applause as the Young Cadet.

Margrethe Schanne and Kjeld Noack danced a classical *pas de deux*, a new innovation instead of the usual *Sylphide and the Scotsman*. Both danced well, she with real brilliance; he partnered excellently. Another innovation was a classical solo especially created for Borge Ralov which he gave with his well-known masculine style and beautiful line. The Drummer of Frank Schaufuss lacked the necessary charm.

Bent Schonberg

GERMANY

IT is not often that one hears of a classical dancer from Germany. However, recently a young dancer, Karl Heinz King, has gained considerable popularity with the public.

He received his first training from Anita Bell, five years ago in Cologne. He was then sixteen. Eighteen months later he was given his first engagement, with the Cologne Opera. In his first solo, a sword-dance, he scored a great success.

King's talent was recognised by the *maitre de ballet*, Peter Roleff, who not only gave him private classes but also arranged for him to come to London, and study at the Sadler's Wells School. He was here for six months, working with many of our teachers, including Peggy Van Praagh, George Goncharov, Claude Newman and Harijs Plucis.

On his return to Germany he was a greatly improved dancer. Joining the Abraxas Company, he toured all over Germany, dancing the tiger in the ballet, *Abraxas*. Later he appeared as guest artist at the Gottingen Opera, where his roles included the Joker in *Jeu de Cartes* and in the Blue-bird *pas de deux*.

Last summer he and his partner, Ruth Bell, once a soloist at the Berlin State Opera, were the star dancers in a season given at the Cologne Open Air Theatre under the direction of Peter Roleff. Soon after this he was engaged by Madame Georgi, as principal soloist at the Dusseldorf Opera House.

Karl King is said to have a very strong technique and unusual elevation. He apparently is also a strong partner and a character dancer of power. In the opinion of many judges, he must be considered as among the best of contemporary German dancers.

Jerome Robbins and Beatrice Tompkins in Tyl Ulenspeigel. *This new Balanchine ballet to an old German fable, and the music of Richard Strauss, will be given by New York City Ballet at the Paris Festival, and later at Covent Garden*

This subject has been used, for ballet, many times before. The most famous being that of Nijinsky which was only given in America, and not with great success. Later Jean Babilee created his version for Les Ballets des Champs Elysees, dancing the title role himself with great success

New York City Ballet flew to Barcelona on April 7, opening at the Liceo Opera House on April 16. On May 10 they open the Paris Exhibition at the Opera House, continuing for five days at the Champs-Elysee Theatre from May 11. After that they go to Florence, Lausanne, return to Paris, and on to Holland. They open at Covent Garden on July 7 for seven weeks. Edinburgh Festival from August 25 to 30, then return to New York.

(Photo: Walter Owen)

Be sure to order your May number of DANCE AND DANCERS. As well as all the usual features, we are publishing the Life Story of Tamara Toumanova; Katherine Dunham on the dance; a supplement in which a famous person chooses his favourite photographs; photographs and opinions of Cranko's *Bonne-Bouche;* also of the oldest ballet still in existence; What is a *Maître de Ballet? ;* Anton Dolin's page. Look for the cover of Carmen Amaya and Vassilie Trunoff.

Ballet Dates

SADLER'S WELLS BALLET AT COVENT GARDEN

The Company are in Portugal from April 14 to 28.

May
3 (M) *Donald of the Burthens, Daphnis and Chloe, Bonne-Bouche*
(E) *Donald of the Burthens, Daphnis and Chloe, Bonne-Bouche*
6 *Donald of the Burthens, Daphnis and Chloe, Bonne-Bouche*
7 *Bonne-Bouche, Don Quixote, Daphnis and Chloe*
9 *Bonne-Bouche, Don Quixote, Daphnis and Chloe*

SADLER'S WELLS THEATRE BALLET AT THE SADLER'S WELLS THEATRE

APRIL
24 *Coppelia*
25 *Coppelia*
26 (M) *Coppelia*
28 *Coppelia*
30 *Rendezvous, Harlequin in April, Pineapple Poll*
April
May
2 *Rendezvous, Harlequin in April, Pineapple Poll*
3 (M) *Coppelia*
5 *Assembly Ball, Harlequin in April, Prospect Before Us*
7 *Assembly Ball, Harlequin in April, Prospect Before Us*
9 *Coppelia*
10 (M) *Rendezvous, Haunted Ballroom, Pineapple Poll*

No details of casts are available at the time of going to press.

RAMBERT BALLET

April
21 Theatre Royal, Bath.
June
16 & 23 Theatre Royal, Windsor.
July
8 International Eisteddfod (I performance only)
21 & 28 Open-air Theatre, Finsbury Park (two weeks)
August
11 & 18 Repertory Theatre, Colchester.
September
1 Civic Theatre, Chesterfield.
8 Guildhall, St. Ives.

FESTIVAL BALLET

April
14 & 21 Palace, Manchester
28 Opera House, Blackpool
May
12 Gaumont ,Bradford
19 & 26 Empire, Cardiff
June
2 Essoldo, Brighton
9 Royal Pavilion, Bournemouth
16 & 23 Grand, Leeds.

INTERNATIONAL BALLET

April
28 Hippodrome, Derby
May
5 New Theatre, Hull
12 Empire, Sunderland
19 & 26 Royal Court, Liverpool
June
2, 9 & 16 Gaiety, Dublin
23 & 30 Royal Opera House, Belfast

CARMEN AMAYA AND HER COMPANY

Opening at the Cambridge Theatre, London, on April 12, for four weeks.

KATHERINE DUNHAM AND HER DANCERS

April
21 & 28 Opera House, Belfast
May
12 & 19 Pavilion, Bournemouth
26 & 26 Theatre Royal, Nottingham
June 2
June
9 & 16 Hippodrome, Birmingham
23 & 30 Hippodrome, Bristol
July
7 & 14 Hippodrome, Coventry
21 & 28 Royal Court, Liverpool
August
4 & 11 Opera House, Manchester
18 & 25 Theatre Royal, Newcastle
September
1 & 8 Kings, Glasgow
15 & 22 Kings, Edinburgh

BALLET WORKSHOP

At the Mercury Theatre, Ladbroke Road, London, W.11. Sundays, April 20 and 27, at 8 p.m. Midsummer Watch, Bagatelle, Pallisades, Por Tres Personas.

HIMA KESARCODI

April 22 (for two weeks) at the Arts Theatre. This is the first appearance in England of this celebrated Indian dancer.

Ballet Correspondents

(Abbreviations: b.c.—ballet correspondence; m.—male; f.—female; m.a.—my age; o.i.—other interests; l.s.—languages; p.r.—photograph requested.)

JANET SALINGER, 19 Lancing Road, Ilford, Essex, wants b.c. m. or f, 18-25 in England, Canada, U.S.A., France. m.a. 18, o.i. music, theatre, films, stamps.

AUDREY BROWN, Nurses Home, Bristol Royal Hospital, Terrell Street, Bristol 1, wants b.c. anywhere, m. or f, m.a. 18, o.i. music, theatre, art, badminton, p.r.

ELIZABETH YOUNG, 15 Elm Road, London, N.W.1. wants b.c.f, 26-30 in U.S.A., Canada, France. o.i. Classical music, theatre, most topics. p.r.

VALERIE JENKINS, 1 Annette Road, Holloway, London, N.7. wants b.c. m, or f., 18-25, anywhere. m.a. 18. o.i. classical music, good literature, animals, cycling.

RONALD D. WOODS, 67 Clearmount Road, Weymouth, Dorset, wants b.c. m. 20-25, in France or U.S.A. m.a. 21. oi.. music, theatre and records. p.r.

CARMEN MASSER, 12 High Street, Cape Town, S. Africa, wants b.c. in England or any English speaking country, any age, m.a. 15, o.i. music, fishing, books, sports. p.r.

JILL POWER, 16a Sussex Square, Brighton, 7. wants b.c. in U.S., Mexico. o.i. riding, swimming, reading, history, l's, English, French.

CHRISTINE GRANT, 121 Layhams Road, West Wickham, Kent, wants b.c. m. or f., age 15-18 in Highlands of Scotland, preferably Inverness. m.a. 15, o.i. reading, art, boating, music. p.r.

G. V. BROWNE, 54 Mess (17th Carrier Air Gp.), H.M.S. Theseus, c/o F.M.O., Malta G.C., wants b.c. m. or f. anywhere. m.a. 21. o.i. films, photography, music. p.r.

JACQUELINE TINDALL, 7 Peakland View, Darley Dale, Matlock, Derbyshire, wants b.c. m. or f. 13-15 in America, Canada, England, Australia. m.a. 14. o.i. reading, athletics, stamps, all answered.

CLIFFORD STRANGE, 34 Bellevue Gardens, London, S.W.9, wants b.c. m. 20-30, in London. m.a. 27. o.i. music, theatre, swimming, records.

VALERIE LINCOLN, 36 Wheatlands Drive, Heaton, Bradford, wants b.c. m. 13-14, America or Bermuda. m.a. 13. o.i. record collecting, reading, drawing.

ALBERT MARSON, 10 Severn Terrace, Castle Street, Worcester, wants b.c. f., pref. danseuse or student. m.a. 27. o.i. cycling, art , travel. Speaks French. p.r.

JEAN SILVESTER, 4 Henrietta Street, Ashton-under-Lyne, wants b.c., m. or f., 15-18 any country, especially Africa, Australia, Italy, Spain. m.a. 16. o.i. opera, classical music, ballet, art, all sports. l's English, French, all answered.

NITA STRATFORD, 33 Longfield Avenue, Mill Hill, London, N.W.7, wants b.c. m. or f. 18-25, anywhere, m.a. 18. o.i. music, theatre, ice skating, sports, horses, l's French, little Italian. All answered.

DANCING IN MUSICALS

SHOW	THEATRE	DANCE ARRANGER	PRINCIPAL DANCERS
CALL ME MADAM	Coliseum	George Carden	George Carden and Olga Roberts
EXCITEMENT	Casino	Daphne Kiernander (for the ensembles)	Ensembles. Also speciality acts :— Danya and Alvarez, Pedro de Cordoba, Remi Martel Dancers
ZIP GOES A MILLION	Palace	Pauline Grant	Barbara Perry (principal of the show) Audrey Freeman and Ian Stuart
BLUE FOR A BOY	His Majesty's	Joan Davis	Hermene French (principal of the show). Terence Theobold.
BET YOUR LIFE	Hippodrome	George Carden	Pamela Bromley
KNIGHTS OF MADNESS	Victoria Palace	George Carden	Hazel Johns
GAY'S THE WORD	Saville	Irving Davies and Eunice Crowther	No principal dancers, just " Ladies and Gentlemen."
LYRIC REVUE	Globe	Wm. Chappell	Tommy Linden, Hilary Allen
PENNY PLAIN	St. Martin's	Alfred Rodrigues	Moyra Fraser
KISS ME, KATE		ON TOUR Hanya Holm	Lionel Blair, Deirdre Vivian. Buster St. George (negro speciality dancer in " Too Darn Hot " number)

When to see them

A monthly cast guide to tell you at-a-glance when famous dancers will appear. Correct at time of going to press.

MARGOT FONTEYN

May
3 (M & E) *Daphnis and Chloe*
6 *Daphnis and Chloe*
7 *Daphnis and Chole*

BERYL GREY

May
3 (E) *Donald of the Burthens*
6 *Donald of the Burthens*

VIOLETTA ELVIN

May
3 (E) *Daphnis and Chloe*
6 *Daphnis and Chloe*
7 *Don Quixote*

PAMELA MAY

May
3 (M & E) *Bonne-Bouche*
6, 7, 9 *Bonne-Bouche*

NADIA NERINA

May
3 (M) *Bonne-Bouche*
6 *Bonne-Bouche*
9 *Bonne-Bouche*

ANNE HEATON

May
9 *Don Quixote*

ROSEMARY LINDSAY

May
3 (M) *Donald of the Burthens*
3 (E) *Bonne-Bouche*
7 *Bonne-Bouche*

MICHAEL SOMES

May
3 (M & E) *Daphnis and Chloe*
6, 7 *Daphnis and Chloe*

JOHN FIELD

May
3 (E) *Daphnis and Chloe*
6, 7, 9 *Daphnis and Chloe*

JOHN HART

May
3 (E) *Daphnis and Chloe*
6, 7, 9 *Daphnis and Chloe*

ALEXANDER GRANT

May
3 (M & E) *Bonne-Bouche, Daphnis and Chloe*
6, 7, 9 *Bonne-Bouche, Daphnis and Chloe*

Clubs

LONDON

The London Ballet Circle. Sec.: Stanley Hawkins, 132 Kensington Park Road, London, W.11.

THE programme of dance-films presented by the London *Ballet Circle* at the Imperial Institute on March 21, gained considerable interest from the inclusion of some fascinating glimpses of ballet in Soviet Russia. How tantalising such snippets are ! They raise as many hopes and doubts as does the trailer to a Hollywood super-epic.

Three things, however, did emerge. One was the high, fantastically high, level of the Russian character dancing. The girls in particular appear to have a spirit and technique far beyond any comparable dancers in Western Europe.

Then one notices the manner in which Soviet ballet has developed the classical *pas de deux*. This seems to have become so " acrobatic " that anyone who has complained of similar tendencies in Ashton and Petit, on seeing these would probably die of apoplexy.

Finally it looked, at least to me, as though their productions were possibly tasteless (*e.g.*, Cossack dancers running down a ramp that should have come straight out of *Ziegfield Follies*) and that some of their presentation and choreography might seem vulgar to Western eyes.

But the technique of the individual dancers, even allowing for a little justifiable cinematic fakery, is apparently terrific. If only we could see some of them at Covent Garden, preferably with their own company.

The non-Russian part of the programme was less interesting. A rather boring film of British folk-dancing was nicely timed to coincide with the publication day of a magazine article by a rather boring radio " personality " (I believe that is the right word) advocating that we should reject ballet and turn to the lusty folk-dances of Olde Englande. Oh yeah !

Also included was a film, in very dowdy technicolor, of José Limon's modern dance ballet, *Moor's Pavane*, supposedly based on *Othello*, and set to a Purcell score. This version of what Rymer called " The Tragedy of the Handkerchief ", looked one definitely to be sneezed at. However, it is possible that the film did as little justice to Limon's choreography as the snatches in the sound-track of most horribly garbled verse did to Shakespear's poetry.

The London Ballet Circle is doing most valuable work by the welcome and efficient presentation of these programmes. Long may they prosper.

C. B.

DANCE AND DANCERS incorporating MUSIC AND MUSICIANS Published by the proprietors HANSOM BOOKS LTD., Mersey House, 123-4 Fleet Street, London, E.C.4 (Tel. : CENtral 4321*). Sole Agents for CONTINENTAL EUROPE : Nouvelles Messageries de la Presse Parisienne, 111 Rue Reaumur, Paris 11E : AUSTRALASIA : Gordon & Gotch (A'sia) Ltd. : AFRICA : Central News Agency Ltd. : SOUTH AMERICA : Carlos Hirsch, Florida 165, Buenos Aires, Argentina : Agencia de Libros, Obligado 974 Montevideo, Pocitos Uraguay : Alfonso Sanfeliu, Cassilla 9364, Santiago de Chile : PORTUGAL : Livraria Bertrand Rua 73 Garrett, Lisbon. Printed in England by PAGE BROS (Norwich) Ltd.

DRASTIC PRICE REDUCTIONS

SUPERFINE RAYON NET

Extensive Range of Colours

54 in. wide. 4/– per yard.

★

Special **COTTON BALLET NET**

All Colours

54 in. wide. 4/6 per. yard.

★

TARLATAN

Full Range of Colours

38 in. wide. 2/– per yard.

TARLATAN—WHITE ONLY

36 in. wide. 1/6 per yard. 48 in. wide. 2/– per yard.

LEFF & JASON

89-91 MIDDLESEX STREET, LONDON E.1.

Telephone BIShopgate 4011

GAMBA

BALLET SHOES

SOFT TOES	INFANTS	GIRLS	WOMEN
Sizes	5-10	11-2½	3-8
CANVAS (Black, White & Pink)	9/11	10/9	12/0
LEATHER (Black, Red & Pink)	14/1	15/11	17/8
SATIN (Pink, Black & White)	13/1	13/10	15/5
BLOCK TOES			
CANVAS (Black, White & Pink)	13/4	13/4	14/11
LEATHER (Black, Red & Pink)	17/3	17/3	19/–
SATIN (Black, White & Pink)	14/4	14/4	15/9

With KID CAPS 2/6 extra. Other coloured leathers 2/- extra.

"GAMBA" Rubber Toe Pads in four sizes 2/6 per pair.

RIBBONS, Cotton 9d., Satin 3/- per set.

Post & packing. 1 for 6d. up to 4 for 9d., up to 11 for 1/-, 12 and over, free.

Real Silk Opera Stockings 17/6 per pair. All popular colours.

Cotton Tights. *Write for price list.*

TAP SHOES	Sizes	7-10	11-1	2-5
RED		18/0	19/10	23/9
WHITE		19/10	22/0	23/9

WRITE FOR OUR COMPREHENSIVE ORDER FORM WHICH WILL ENABLE YOU TO OBTAIN IMMEDIATE DELIVERY

46 Dean Street, Shaftesbury Av., London, W.1

Telephone Gerrard 3682*

STELLA MANN

SCHOOL OF DANCING

MODERN BALLET
Stella Mann technique
Improvisation
Composition etc.

CLASSICAL BALLET
R.A.D.
Olive Geddes
A.R.A.D.

PROFESSIONALS · AMATEURS · CHILDREN

DAY AND EVENING CLASSES

Open class in Modern Ballet - FRIDAY 7.30-8.30 p.m.

8 NETHERHALL GARDENS NW3 · PHONE HAM 9317

ASSOCIATION OF RUSSIAN BALLET

(BRITISH ORGANISATION) Founded 1938

Under the patronage of H.I.H. The Grand Duchess Xenia, H.I.H. Prince Andrew and The Late Princess Andrew of Russia, Madame Preobrajenska

Board of Control:
Madame Nicholaeva-Legat, Madame Lydia Kyasht, Catherine Weguelin

Technical Committee -
Madame Nicoleava-Legat, Madame Kyasht
Madame Markova, Madame Cleo Nordi
Catherine Weguelin, Anton Dolin
Valentin Prorwitsch

President and Chairman of Board of Control: Madame N. Legat

Hon. Sec.: C. Weguelin

Hon. Treas.: Sir Paul Dukes, K.B.E.

H.Q.R.S.
Warberry House, Bishops Down, Tunbridge Wells, Kent.

Children's and member's syllabus based on traditional Russian Legat system, on application to the Secretary

LEGAT STUDIO (London Branch of the Legat School)

Inns of Court Mission 44-46 *Drury Lane WC2* *Two minutes from Covent Garden Underground Station*

Under the Personal Direction of Nadine Nicolaeva-Legat Daily Classes 10 a.m.—General Classes, Monday and Friday. 11 a.m.—6 p.m.. by **Nadine Nicolaeva-Legat.** Double work and character classes. Special Classes for male dancers on Monday and Friday, 3—5 p.m. **Scholarships: Male Dancers** Scholarships available to promising students to include board. lodging, full professional training at Legat School. *Details from Secretary, Legat School, Tunbridge Wells.*

"BALLET EDUCATION" By Nadine Nicolaeva-Legat

Geoff. Bles, Publishers. 18/- *Obtainable from all Booksellers. A unique Book, giving a comprehensive Study of the whole Art of Ballet (Anatomy of Beauty)*

Nadine Nicolaeva-Legat is the Principal of the Legat School, Prima Ballerina of the Imperial and State Theatre, Moscow and Petersburg (Bolshoi and Marinsky); Professor of the Classes of Perfection Moscow State Theatre and Principal Dancer in Serge Diaghileff's " Ballet Russe". She is the widow and a pupil of Nicolas Legat and is the foremost exponent of the Russian Classical School and Style in this country.

Flowers and Foliage by WINDRAMS

This has been read on Theatrical Programmes for over forty years

R. WINDRAM LTD

THEATRICAL FLORISTS

ATTRACTIVE FIREPROOF FLORAL DECORATIONS
12 CECIL COURT, CHARING CROSS ROAD
LONDON, W.C.2.

Tel. TEM 3391. *Est.* 1911.

We specialise in flowers for theatrical costumes.

Dance and Dancers

APRIL 1952 1s. 6d.

Fred Astaire